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DIVE INTO FALL ARTS

Our critics pick the hottest concerts, performances, openings, parties, launches, and releases of art's big season [PAGES 20-34](#)

BRENDA WONG AOKI, KAI KANE AOKI IZU, AND MARINA FUKUSHIMA
IN THE WORLD PREMIERE OF *MU* • PHOTO BY MARK SHIGENAGA

'NIGHT, LADIES

Lusty Lady co-op strip club closes its doors [P12](#)

POT LUCK

Petit Pot serves hot lunch in little jars [P17](#)

SWINGING FOR CCSF

Herrera files suit against accreditation board [P16](#)



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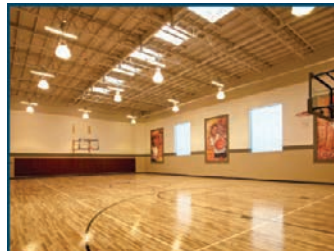
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“REAL,” AGAIN

Is anyone still watching **The Real World**? Twenty-one years after its New York City debut, the show that shaped reality TV as we know it has become nearly unwatchable, peppering its casts with self-absorbed fame-seekers destined to bring out the worst in each other. Ergo, the announcement that the program would be returning to San Francisco — site of the show's landmark third season, which chronicled charismatic Pedro Zamora's struggle with AIDS — to film its final season is more shrug-worthy than anything else. Still, as MTV's cameras descend to record booze-fueled scream-outs (sorry if you live anywhere near the former Avalon Ballroom on Sutter Street, rumored to be the SF cast's home base), it'll be interesting to see if San Francisco's current culture shift makes it into the show. Plus, anything's better than Bravo's dismal *Start-Ups: Silicon Valley*. www.mtv.com



RALLY FOR A REAL WAGE

From Walmart associates to the folks taking orders at McDonald's drive-thrus, retail and food service workers haven't got it easy when it comes to paying bills and putting food on the table. On Aug. 29, a group of **low-wage workers will rally** at 4pm at Oakland's AFL-CIO Labor Temple as part of a national day of action. They're gearing up to demand living wages and the right to form unions without fear of retaliation.



MARRYING MAN

Guardian Editor Steven T. Jones, author of *The Tribes of Burning Man*, is off this week on his annual pilgrimage to **Black Rock City**, along with 63,000 others. And as this issue hits the newsstands on Aug. 28, he'll be marrying his sister on the playa... to someone else. Yes, the Rev. Scribe will be officiating the dusty nuptials of Kim “Grey” Williams to Geovoni “Crash” Gabriele, and we at the Guardian wish them a dusty “mazel tov!”



JOSE JULIO SARRIA, 1923-2013

Larger than life, full of fire, and a grand drag dame worthy of his title **Empress I, the Widow Norton**, beloved San Francisco fixture Jose Sarria passed away from cancer at the age of 90. A World War II veteran and legendary Black Cat Bar habitu  (billed as the “Nightingale of Montgomery Street” in cabaret acts), Sarria was the first openly gay person to run for office in America — for a seat on the Board of Supervisors in 1961. After founding the Society for Individual Rights in 1963, which promoted gay rights and education, Sarria assumed the title of Empress and established the sprawling Imperial Court System, a global charitable network of elected drag “courts.” Queens from around the world would come during annual, hours-long Coronation pageants to pay homage to the great Empress I. Long live the Empress!

FRACKING FROWNED UPON

The Marin County Board of Supervisors passed a unanimous resolution in **support of a statewide moratorium on fracking**, an oil extraction method that environmentalists fear could result in spoiled waterways and backward momentum on addressing climate change. Californians Against Fracking, a broad coalition of green organizations, is leaning on the Legislature to put a stop to the practice.



CLAIBORNE IS COMING

In the 1995 movie version of Stephen King's then-atypically serious novel, Kathy Bates turned the title character into a tragicomic powerhouse of sour jibes and tart philosophizing — perfect fodder for an adventurous diva in a contemporary opera, to be sure. Now, King's tale of hallucinatory mother-daughter struggles over a violent, buried past will be blown up to spectacle-size, as composer Tobias Picker and librettist J.D. McClatchy join forces to bring the world premiere of “**Dolores Claiborne**” to the San Francisco Opera stage, Sept. 18-Oct. 4. www.sfopera.com
PHOTO BY CORY WEAVER



POLITICAL ALERTS

FRIDAY 30

PRE-LABOR DAY BREAKFAST
Hilton San Francisco, 333 O'Farrell Street, SF. www.sflaborcouncil.org. 8am, \$75. Join the San Francisco Labor Council for an annual event, the Pre-Labor Day Breakfast. The keynote speaker will be Assemblyman Tom Ammiano, and guests will also hear from executive secretary treasurer of the California Labor Federation, Art Pulaski. Mix around, sip coffee, and get updates on worker campaigns. RSVP to Emily Nelson at emily@sflaborcouncil.org.

SUMMER OF SOLIDARITY CONCERT AND FORUM

ILWU Local 34, 801 Second St, SF. www.summerofsolidarity.org. 4:30-10pm, donation. The Summer of Solidarity tour is a 17-day, 13-city nationwide tour of local union activists and community allies aimed at supporting local struggles and connecting them with the broader fight against corporate power. Co-sponsored by Laborfest, the event will begin with a forum on labor journalism at 4:30pm, followed by a forum on labor and community struggles at 6pm and a concert at 7:30pm featuring Anne Feeney, Michael O'Brien and others. For more visit www.laborfest.net.

SATURDAY 31

COMMUNITY FORUM ON TRANSIT WORKERS

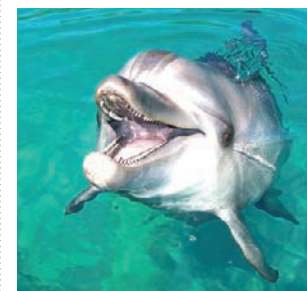
Unitarian Universalists' Hall, 1924 Cedar, Berk. www.bfuu.org, work-week@kpfa.org. 2-4pm, \$5-\$10 donation. Join KPFA for a town hall style labor community meeting. The talk will include the voices of transit workers, riders, and researchers about what is happening with our transit systems, and how to solve problems facing workers, communities and the public. Sponsored by KPFA WorkWeek, and the BFUU Social Justice Committee.

SUNDAY 1

SAN FRANCISCO ZINEFEST 2013
County Fair Building, Golden Gate Park, 1199 Ninth Ave, SF. sfzinefest.org. 11-5pm, free. This year's Zinefest convenes over 140 creators of art, comic, and writing zines packed into two exhibition halls, including workshops with local and national zinesters and artists, plus a reading room and library. Off-site poetry readings and post-festival party are open to all.

JAPAN DOLPHINS DAY

Fisherman's Wharf, between Piers 41 and 43, SF. japandolphinsday.net. 11am-2pm, free. Activists will gather to call attention to the slaughter of dolphins in Japan, a cruel practice that was exposed by the award-winning documentary, *The Cove*. This peaceful gathering will coincide with Japan Dolphins Day, an annual event created by activist Ric O'Barry, who has gathered more than 2 million petitions to put a stop to the dolphin slaughter.



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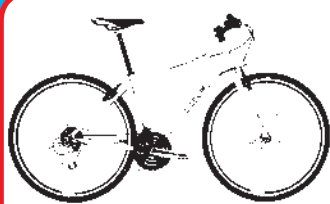
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Patton Oswalt in conversation benefits 826 Valencia

Don't miss the first event in the City Arts & Lectures' On Arts series this Tue/3 at the newly restored Nourse Theater in Hayes Valley where all proceeds will support the 826 Valencia college scholarship program. Founded in 2002 by author Dave Eggers, 826 Valencia supports students ages six to eighteen and helps educators inspire youth through a variety of writing programs. Although we'd gladly catch a talk with Oswalt any day, it's good to know our dollars will support this Mission District non-profit. Get your tickets at tinyurl.com/OnArts.

Tuesday, September 3 at 7:30pm @ Nourse Theatre, 275 Hayes, SF

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Fulfill MLK's dream of a guaranteed income

BY ALLAN SHEAHEN

OPINION Today, Aug. 28, we mark the 50th anniversary of Martin Luther King's *I Have a Dream* speech at the March on Washington. But we are sobered by the fact that 46 million citizens are living in poverty and that we have become two Americas — one for the rich and one for the rest of us.

Dr. King had a solution to poverty and to the bleak economic conditions faced by many Americans today. "I am now convinced that the simplest solution to poverty is to abolish it directly by a new widely discussed measure: the guaranteed income," he wrote in his 1967 book, *Where Do We Go From Here: Chaos or Community?* "A host of psychological changes inevitably will result from widespread economic security."

In 1969, a presidential commission recommended, 22-0, that the United States adopt a guaranteed annual income, with no mandatory work requirements, for all citizens in need. The report was buried and forgotten, even though the National Council of Churches, by a vote of 107-1, agreed. So did the Kerner Commission, the California Democratic Council, the Republican Ripon Society, and the 1972 Democratic Party platform.

Fast forward 50 years and the concept of a guaranteed income — or Basic Income Guarantee — is not discussed much anymore. But it remains, as even the late economist Milton Friedman always maintained, the most practical and sensible way to end poverty in America and provide economic security to all Americans.

Today we have more than 14 million Americans unemployed with no evidence to back up the claim that we can create jobs for everyone who wants one. Machines are doing work people used to do. Jobs are not coming back and many families teeter on the brink of poverty.

Relying on jobs and economic growth does not work. Job creation is a completely wrong approach because the world

doesn't need everyone to have a job in order to produce what is needed. We need to rethink the concept of having a job. When we say we need more jobs, what we really mean is we need more money to live on.

Today there are more than 300 income-tested federal social programs costing more than \$400 billion a year. Much of that money goes for administrative expenses, not to the needy.

Charles Murray, a conservative author whose 1984 book *Losing Ground* claimed that welfare was doing more harm than good, now agrees with the Rev. King's approach. Murray calls for giving an annual cash grant of \$10,000 — with no work requirement — to every adult over age 21.

"We still have millions of people without comfortable retirements, without adequate health care, and living in poverty. Only a government can spend so much money so ineffectively. The solution is to give the money to the people," Murray writes in his book: *In Our Hands*.

Indeed, the state of Alaska has given an annual cash grant to its people for the past 30 years of between \$800 and \$2,000, with no work requirements, reducing poverty and the inequality of income in Alaska.

The U.S. is a wealthy nation. Our net worth is \$58 trillion. That's an average of \$185,000 for each man, woman, and child in the country. A basic income guarantee would establish economic security as a universal right. It will give all of us the assurance that, no matter what happens, we won't go hungry.

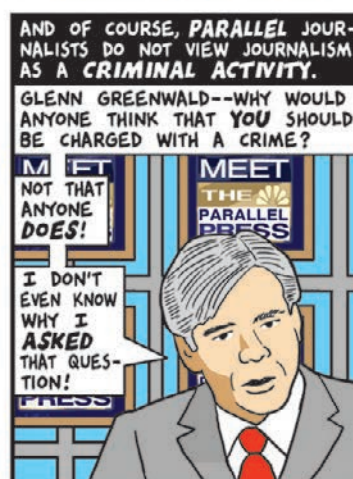
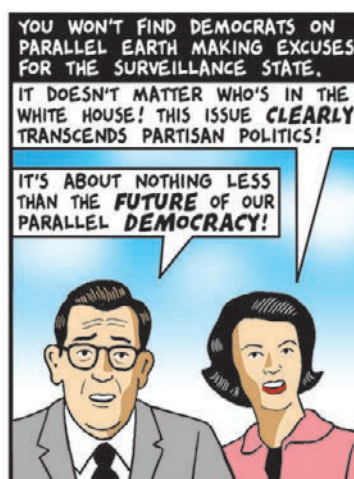
This year, as we celebrate the March on Washington, the adoption of a basic income guarantee would help to fulfill the Rev. King's dream of economic security as a universal right of all Americans. **SFBG**

Allan Sheahen is the author the new book: Basic Income Guarantee: Your Right to Economic Security. He is a board member of the U.S. Basic Income Guarantee (USBIG) Networks (www.basicincomeguarantee.com).

THIS MODERN WORLD



by TOM TOMORROW



Anti-cyclist bias must stop

EDITORIAL The streets of San Francisco can be dangerous enough for their most vulnerable users — pedestrians and bicyclists — without the aggressive, insensitive, and judgmental attitudes that have recently been expressed toward those who choose to get around this city by bike.

The Guardian's Politics blog exploded with caustic comments last week after a pair of reports related to the death of bicyclist Amelie Le Moullac. Among the worst of these blame-the-victim attitudes was expressed by SFPD Sgt. Richard Ernst, who showed up Aug. 21 at an event at the site where Le Moullac died to lecture those mourning her death and make a series of unfounded, irrelevant, and thoughtless accusations (for details, see "Shit Happened").

These attitudes have no place in a civilized debate over how we share the roadways of this city, and they are particularly reprehensible coming from someone in a position of public trust and authority, validating the dangerous view that

violence is an acceptable response to bicyclists who don't obey traffic laws to the letter.

Compounding the anti-cyclist bias of the SFPD and other police agencies — which routinely fail to cite motorists even when their inattention or negligence results in the loss of life — is the revelation that SFPD misrepresented its efforts to seek video surveillance of the collision, which activists easily found from a neighboring business.

We call on the SFPD to fully investigate Le Moullac's death, two similar cyclist fatalities earlier this year, and the actions of Ernst, who clearly abused his authority and misrepresented the results of an open investigation in order to make political points against a class of road users that he doesn't like or understand, needlessly creating a safety hazard in the process. Perhaps temporary reassignment to bike patrol would give Ernst a clearer perspective on the entire community that he's supposed to be protecting and serving.

The city should also do a public outreach campaign to improve the awareness and safety of all road users, particularly targeting commercial truck drivers, who have now fatally run over three bicyclists this year. The weight and poor driver visibility of these vehicles make them particularly dangerous, and they must drive them in a cautious and predictable manner. The city should also have clearer road markings to encourage safe merging at problematic intersections like Folsom and Sixth streets.

We all need to learn to safely share this city's roadways, which starts with simply slowing down and paying attention. To focus exclusively on the behavior of cyclists is like blaming a rape victim for wearing a short skirt. Those with the most power to kill or maim need to be held accountable when they blow through red lights or drive unpredictably, and that should be a higher priority for the SFPD than to piously lecture those mourning a tragic death. **SFBG**

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“IF THEY START ALLOWING CHAINS TO COME, IT WILL BE ONE CHAIN STORE AFTER ANOTHER.”

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UBER SUED FOR DENYING DRIVERS TIPS

A class action lawsuit filed against Uber, a tech-based service that connects riders to drivers and has filled San Francisco streets with sleek black town cars, alleges that the company is cheating its drivers out of tips.

The suit also charges that drivers have been misclassified as independent contractors under California law.

Uber's website tells customers there is “no need to tip,” and drivers are prohibited from accepting any extra cash. The complaint alleges that “drivers do not receive the tips that are customary in the car service industry and that they would otherwise receive were it not for Uber's communication to customers that they do not need to tip.”

The lawsuit was filed in San Francisco's Northern District on Aug. 16. Attorney Shannon Liss-Riordan told us that by withholding tips, “Uber is artificially trying to make the total price look lower — and in doing so, they're hurting the drivers.”

Douglas O'Connor, named as a plaintiff in the lawsuit, said that when he started working as an Uber driver in San Francisco about 10 months ago, he was told not to accept tips because they were included in the service fees automatically charged to customers' credit cards. But there's nothing in his paycheck to indicate whether he has received a gratuity or for what amount, O'Connor said.

“For some of the drivers there has been a line item, but that line item that's called the gratuity has not gone to the drivers,” Liss-Riordan explained. In those cases, it appears Uber takes half, she said. And in cases like O'Connor's, “There is no separate gratuity that's going to the drivers,” Liss-Riordan said, so



PHOTOS COURTESY SF BICYCLE COALITION

MEMORIAL FOR CYCLIST MARRED BY SFPD HARASSMENT

A memorial and informational event on Aug. 21 at the Sixth and Folsom corner where a bicyclist was fatally run over by a delivery truck a week earlier was marred by a tense and unsettling confrontation with an SFPD sergeant who showed up to block the bike lane with his cruiser, lecture the cyclists, and blame the victim.

The event was organized by the San Francisco Bicycle Coalition to raise awareness of the incident and that dangerous intersection and to call for the city to make improvements. It included friends and co-workers of 24-year-old Amelie Le Moullac, who was riding in the Folsom Street bike lane on the morning of Aug. 14 when an unidentified truck driver turned right onto Sixth Street, across her path, and ran her over.

SFPD Sgt. Dennis Toomer tells the Guardian that the department has completed the traffic incident report, information from which can only be shared with the parties involved, but that the investigation of the fatality is still ongoing and will be forwarded to the District Attorney's Office for review once it's done.

But SFBC Executive Director Leah Shahum said that SFPD Sgt. Richard Ernst, who showed up at the event a little before 9am, had already drawn his own conclusions about the crash and showed up to make his apparent disdain for “you people,” bicyclists, disturbingly clear.

Shahum said that she tried to be diplomatic with Ernst and asked him to please move his patrol car out of the bike lane and into an available parking space that was right next to it, saying that it presented an unnecessary hazard to bicyclists riding past.

But she said Ernst refused to do so for almost 10 minutes, telling the group that he has “a right” to leave his car there and that he was “making the point that bicyclists need to move around” cars parked in bike lanes, according to Shahum's written account, which she prepared to file about the incident with the Office of Citizens Complaints.

“He then told me explicitly that he ‘would not leave until’ I ‘understood’ that ‘it was the bicyclist's fault.’ This was shocking to hear, as I was told just a day ago by Commander [Mikail] Ali that the case was still under investigation and no cause had yet been determined,” Shahum wrote.

And apparently Ernst didn't stop at denouncing Le Moullac for causing her own death, in front of people who are still mourning her passing. Shahum said Ernst also blamed the other two bicyclist deaths in SF this year on the cyclists, and on “you people” in the SFBC for not teaching cyclists how to avoid cars.

“I told him the SF Bicycle Coalition does a significant amount of safety work educating people biking and driving about sharing the road, and that I'd be happy to share more information with him. I again urged him to move his car out of the bike lane. He again refused, saying it was his right and he wasn't moving until I ‘understood,’” Shahum wrote.

Shahum said there were multiple witnesses to the incident, including three television reporters who were there to cover the event.

“In addition to the Sgt's inappropriate and dangerous behavior of parking his car in the bike lane and blocking safe passage for people bicycling by, it was deeply upsetting to see him unnecessarily disrupt and add tension to what was already an emotional and difficult time for many people who lamented this sad loss of life,” Shahum wrote.

Asked about the actions and attitudes expressed by Ernst, who we could not reach for comment, Toomer told us he “cannot talk about personnel issues.”

Compounding Ernst's insensitive and judgmental approach, it also appears the SFPD may have failed to properly investigate this incident, which Shahum and the SFBC have been tracking closely, and she said the SFPD told her that there were no video surveillance tapes of the collision.

After the event, SFBC's Marc Caswell decided to check in at businesses on the block to see if they had any video cameras aimed at the intersection, and he found an auto body business at the intersection whose workers said they did indeed have revealing footage of the crash that the SFPD hasn't requested, but which SFBC delivered to investigators.

“He had the time to come harass us at a memorial, but he didn't have the time to see if anyone had footage of this incident,” Shahum told us. “It's very unsettling.” (Steven T. Jones)

the representation that any tip was included in the first place is “a lie.”

Uber spokesperson Andrew Noyes told the Guardian, “While we have not

yet been served with this complaint, the allegations made against our company are entirely without merit and we will defend ourselves vigorously...

Frivolous lawsuits like this cost valuable time, money, and resources that are better spent making cities more accessible.” (Rebecca Bowe)

% A PAIR OF SPADES WINS

A strong showing by small businesses and activists concerned about chain stores and gentrification in the Mission won over a 3-2 majority on the Board of Appeals on Aug. 21, but their appeal of a city ruling that Jack Spade isn't a formula retail business was denied anyway because it needed four votes.

The Valencia Corridor Merchants' Association challenged the Planning Department's June decision to issue a building permit to Jack Spade, a men's clothing chain moving into the old Adobe Bookstore location on 16th Street. Officials ruled that chain has fewer than 11 locations, so it wasn't required to go through the conditional use hearing required of “formula retail” businesses.

Though it indeed has only 10 locations, Jack Spade “has a complete imbalance of power and resources, which is exactly what the formula retail legislation aimed to remedy in the first place,” Mission activist Kyle Smeallie told the Guardian. Jack Spade is owned by Fifth & Pacific (aka Liz Claiborne), which also owns the Kate Spade women's clothing chain.

“We're going to make the case that, since it's named Spade, it has benefitted from the association with Kate Spade,” Smeallie explained. “Legally, we have a case to say a Spade is a Spade and they should be considered one and same.”

Local business owners fear that an influx of chain stores will drive up commercial rents in the Mission and force them out of business.

“I'm strongly opposed because of its potential to destroy the culture of this area,” Michael Katz, owner of Katz Bagels across 16th Street from the site, told the Guardian. “If they start allowing chains to come, it will be one chain store after another.”

Activists say they're considering their options and not yet ready to give up. (Steven T. Jones and Parker Yesko)

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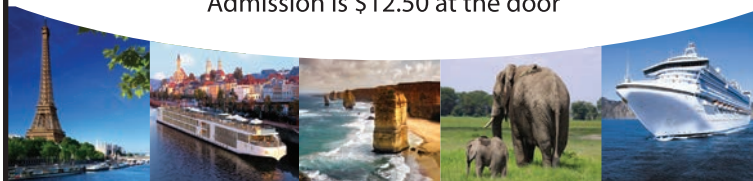
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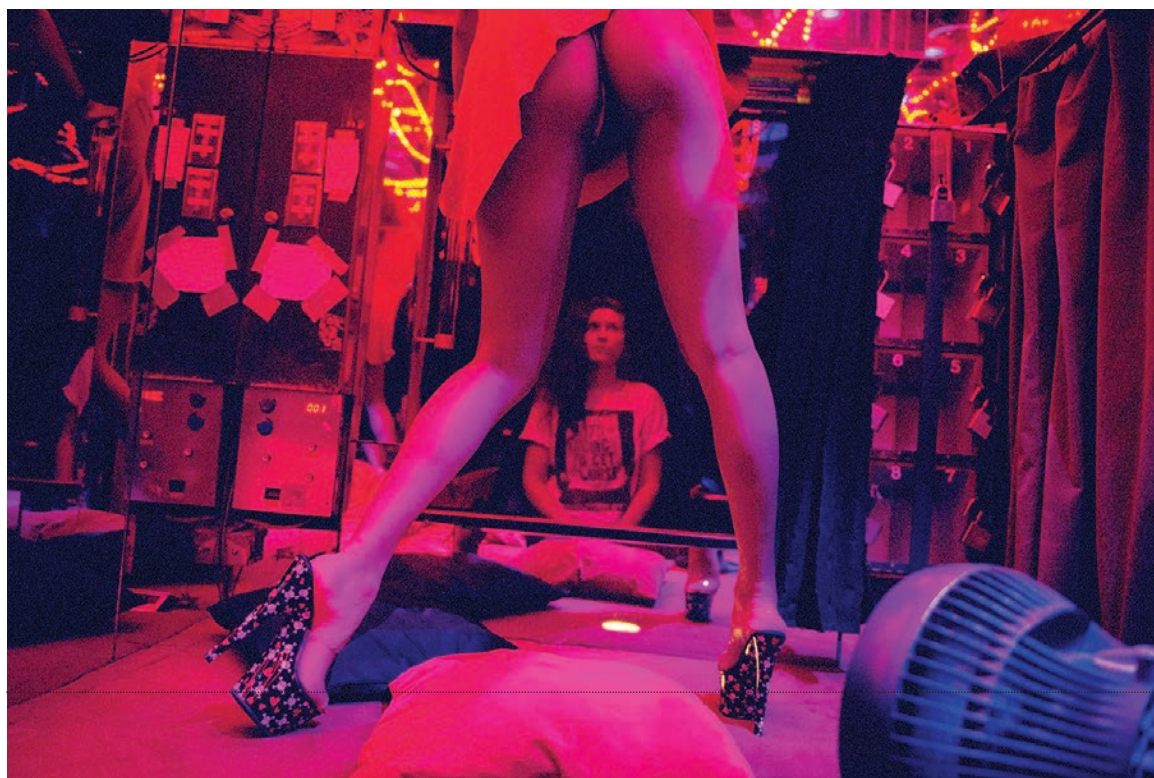
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NEWS

THE FAMED NORTH BEACH PEEP SHOW'S FINAL NIGHT IS SEPT. 1.

GUARDIAN PHOTOS BY MATTHEW REAMER



Live nude girls say goodnight

The unionized, worker-owned strip club Lusty Lady is forced to close by high rent

BY REBECCA BOWE
rebecca@sfbg.com

NEWS When we caught up with Prince\$\$, who has spent more than a decade at the Lusty Lady — not just as a dancer but in roles ranging from marketing guru to shop steward for the peep show's unionized dancers — she wasn't in her favorite over-the-knee platform boots or a classic burlesque getup.

Instead, her dyed-purple hair was tied back, and she was taking a moment to catch her breath between organizing a hasty archiving project, pulling together the Lusty's final fare-

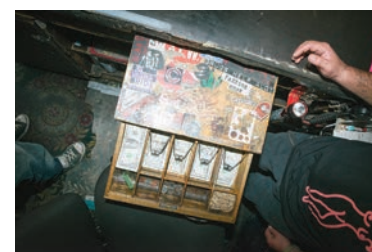
well bash, and absorbing the earth shattering news that the famed North Beach strip club would be closing its doors for good on Sept. 2 after a storied 37-year run in San Francisco.

What's the difference between the Lusty Lady and any other strip club in the city? For one, it's earned a political rep with its co-op ethos, feminist vibe, and array of dancers showcasing all shapes, sizes, colors, aesthetics, tattoos, and body piercings. It was even the subject of a 2000 documentary, *Live Nude Girls Unite!*, which chronicled the mid-1990s unionization effort.

"Without the Lusty, there's no alternative, non-homogenized club," says Prince\$\$, who never leaves home without fliers promoting the peep show and even carries around a Lusty Lady pen in her purse. "It would be like if every restaurant in San Francisco was shut down and all you got was TGI Friday's. It's like comparing Zeitgeist to Ruby Skye."

With a dingier interior than its flashy counterparts, the Lusty is a place that might stage such events as a (sexy) May the Fourth Star Wars themed bash, a (sexy) Fleet Week celebration

CONTINUES ON PAGE 15 >>



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NEWS

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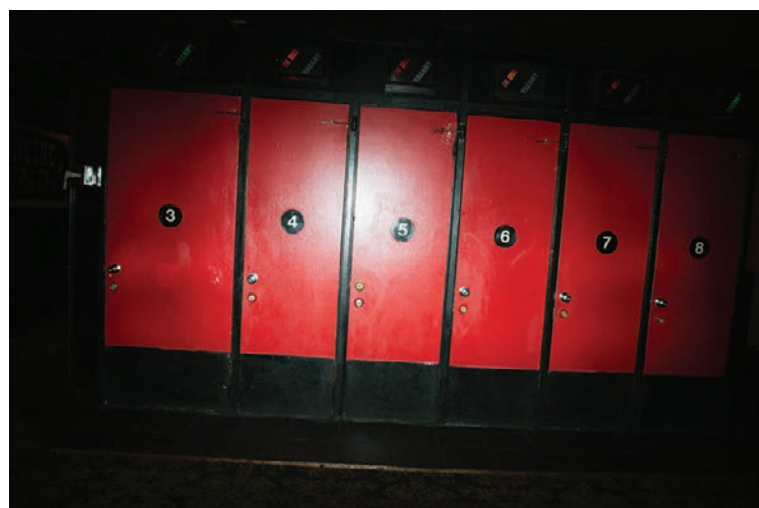
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with pirates and singing mermaids, or a (sexy) Kiss-themed holiday blowout. This isn't your black-tie, \$50-cover, arrive-in-a-limo sort of establishment, observes Prince\$\$, who has also worked in other clubs and said she chose her name because "that was the silliest stripper name I could think of."

A little over a year ago, she found herself shouldering the Lusty's legacy after nearly everyone else split, because it looked like the peep show might be toast. "I was literally left holding a handful of keys. I was left just holding this thing. No one would take it, and I said, I will. It was my life for most of last year. You make a promise, and you keep it," she added.

"WE WERE TRYING TO BE DIFFERENT."

PRINCE\$\$

But the Lusty's ship was already listing dangerously then, and now it has finally capsized. And of course it all comes down to money, honey. In an odd twist, the Lusty's landlord, Roger Forbes, also happens to own every other strip club in San Francisco through his parent company, Déjà Vu Entertainment. That includes The Hustler Club, a strip joint sandwiched up against the iconic Lusty in the city's red light district on Kearny and Broadway streets.

"For about 10 years now, the Lusty Lady has been paying twice market value for our property here," explained Scott Farrell, who stepped in as a management consultant earlier this year in a last-ditch effort to help save the club, which he'd initially had an eye toward buying. "When I came into the picture, the rent was \$16,500"

per month for the 3,423 square foot nightclub, he explained. Yet he'd seen similar properties rent nearby for \$8,400.

A porn actor and member of the BDSM community himself, Farrell said he'd engaged in negotiations with Forbes to reduce the rent, which he says would have allowed the club to launch a webcam project to bring in extra revenue, spruce up the interior, and get back on track financially. But unpaid

back rent and a lengthy back-and-forth eventually resulted in Forbes cutting off the dialogue.

"I called him and said, 'can we sit down and talk?'" Farrell recalled. "His words were: 'I don't care anymore. I just want you guys out.'" Forbes could not be reached for comment.

You might call the loss of the Lusty another nail in the coffin for San Francisco's famously freakish wild side, an element that feels thinner with

each passing day.

"People have this vision, where they're trying to turn San Francisco into a cross between Los Angeles and New York, and trying to make the clubs 'pure,'" Prince\$\$ reflected. "We weren't trying to be that. We were trying to be different."

Now faced with the end of an era, Prince\$\$ said she felt as if she'd just stepped off a rollercoaster. But she had one more task: preparation for the world's

only unionized worker-owned peep show co-op's last lascivious hurrah on Sept. 1, the Lusty's final night.

From there, it will be a matter of sorting out the fate of the famed neon pink sign and other historic components after it's all been dismantled. "Everyone is going to want to buy a piece," she said, "and all the dancers are going to want to keep a piece." **SFBG**

the ghost BELOW

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BY JOE FITZGERALD RODRIGUEZ
news@sfbg.com

NEWS Three distinct players with three distinct strategies for saving City College of San Francisco showed their hands last week, all centered around the Association of California Community and Junior Colleges, which plans to revoke City College's accreditation in less than a year.

City Attorney Dennis Herrera filed a lawsuit against the ACCJC, state lawmakers are revving up to investigate it, and City College Super Trustee Bob Agrella is doing his best to quietly meet the accreditor's standards.

Whether any of the approaches will save the school is anyone's guess, but one thing's for sure: In the process of saving City College, its accreditation agency has gone from an unknown bureaucracy to a polarizing political punching bag.

HERRERA FILES SUIT

Herrera threw a right hook at the ACCJC on Aug. 22, announcing his lawsuit to stop them from closing City College. It offers a scathing critique of the accreditation agency and those whose agenda it is pushing.

The ACCJC said City College failed to meet certain standards by its deadline last July, leading the agency to order its closure in exactly one year. Since then, enrollment at the college of 85,000 students plummeted and the school is fighting for its very existence. Now Herrera is saying that closure action was improper, unwarranted, and out of line with the agency's prior actions.

Herrera's suit alleges the ACCJC unlawfully allowed its advocacy and political bias to prejudice its evaluation of college accreditation standards. "It is a matter of public record that the ACCJC has been an advocate to reshape the mission of California community colleges," Herrera said at a press conference.

The agenda he said it was advocating for is the completion agenda, which was the focus of our July 9 cover story, "Who Killed City College?" Essentially, it's the move to force community colleges to focus on only two-year transfer students at the expense of so-called "non-credit" classes, which can be lifelong learning skills or English as Second Language classes.

"There's a reason judges aren't advocates and advocates aren't judges," Herrera said. "We

Changing the narrative

ACCJC hit with city lawsuit and legislative investigation, broadening the discussion of City College's fate

should have a problem when an entity charged with evaluation engages in political advocacy."

City College avoided those reform efforts from the state for years, and Herrera alleges that the ACCJC tried to sanction City College because of that resistance.

ACCJC President Barbara Beno was not available for comment. In a statement, the agency said it was surprised to learn Herrera filed a suit against the ACCJC, and that the suit appears to be "without merit" and an attempt to "politicize and interfere with the ongoing accreditation review process."

Herrera may be playing cowboy, guns aimed right at the ACCJC, but he also said he doesn't want the agency to close, just to clean up its act and be accountable. But on the other side of the OK Corral, an investigation by the California Legislature is under way — and it may be sizing up a coffin for the ACCJC.

JLAC VS. ACCJC

Just a day before Herrera announced his lawsuit, the California Joint Legislative Audit Committee voted to investigate the accrediting commission. The audit committee is a legislative fact-finding body usually staffed by former investigative journalists, and the senators who asked for the hearing were out for the ACCJC's blood.

"The stakes are high and the commission's power is absolute," Sen. Jim Beall, D-San Jose, told the audit committee. He then outlined the danger of losing community colleges that faced closure at the hand of the ACCJC.

Sen. Jim Nielsen, R-Gerber, was much more direct. "Sen. Beall and I met with (ACCJC) President Barbara Beno in my office," he said.

"In all my career, in my thousands of meetings with agency individuals, representatives, secretaries, etcetera, I have never met with such an arrogant, condescending individual in her response to Sen. Beall and I. That attitude reflected in such a senior person raised huge red flags for me."

In public comment, Assemblymember Tom Ammiano, D-SF, noted that recently the U.S. Department of Education upheld the California Federation of Teachers' complaints that the ACCJC

process "is guilty of no transparency, little accountability, and conflict of interest."

Then it was the ACCJC's turn to defend itself. Beno was unable to attend, but ACCJC Vice President Krista Johns and Commissioner Frank Gornick were there instead.

Gornick defended the accrediting commission, saying it was "rigorously" evaluated every six years. Ultimately, the committee voted 10-1 to investigate a number of mysteries regarding the ACCJC: how it stacks up to the five other accrediting bodies nationwide, determining the ACCJC's compliance with open meeting laws (it denied public access to a recent "public meeting," also barring a San Francisco Chronicle reporter), and an evaluation of the fairness in how the agency issues sanctions.

MEET THE NEW BOSS

Amid the state and city level battles over City College, one key player prefers to work quietly. Super Trustee Bob Agrella, tasked by the state to take over the power of City College's Board of Trustees and save the college, feels his hands are tied.

"My job is to play within the rules and

regulations of the ACCJC," Agrella told the Guardian. Sitting in his office at City College's Ocean Campus, he pointed out that the accreditation agency actually has a rule that says colleges have to be on amicable terms with the ACCJC — or else.

"One of the eligibility requirements is the college maintains good relationship with the commission," Agrella said. Notably, if City College fails to meet its requirements, it won't be able to keep its accreditation in its evaluation next July.

So while Herrera and JLAC can blast the ACCJC, Agrella feels like he needs to remain neutral or he could blow City College's chances at staying open.

If he were to try battling the commission on its rules, Agrella told us, he would do it within the framework of the ACCJC's own policies. But it's exactly those policies that Herrera said the ACCJC is violating.

The lawsuit from Herrera's office alleges, among other things, that the evaluating team that ACCJC sent to review City College was stacked with the school's political enemies from a body called the California Community College Student Success Task Force, which City College loudly and publicly opposed (full disclosure: as a former City College student, I spoke against the Task Force at a hearing in January 2012, and that public testimony is cited in Herrera's lawsuit).

The ACCJC's president, Beno, wrote multiple letters to state agencies in support of the Task Force's recommendations, the suit alleges.

This action contradicts the ACCJC's conflict of interest policy, according to the suit, which defines a conflict as including "any personal or professional connections that would create either a conflict or the appearance of conflict of interest."

So if the ACCJC won't play by the rules, shouldn't Agrella support the actions of Herrera and JLAC to resist the ACCJC's decree?

"In fairness to the people taking these actions, they feel time is of the essence," Agrella said. "I just happen to, respectfully, disagree with it, because my job is not to push the (ACCJC). My job is to try to retain accreditation."

But it's becoming increasingly clear that the ACCJC may not be the only body that will decide the fate of City College. **SFBG**



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JARS AWAY: PETIT POT'S
PACKED LUNCH
PHOTO BY TABLEHOPPER

Pop the lid

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Oakland eats and ramen burgers (uh huh). And hey, it's time for an oyster party.

CHOW NOW

Let's all take a moment and give thanks for the return of the Maxfield Parrish *Pied Piper of Hamelin* painting to the **Palace Hotel** (2 New Montgomery, www.sfpalace.com). Nothing like a good public outcry to stop a hotel group from doing something stupid like selling one of our city's icons. Ahem. The painting has returned from its restoration/spa retreat and is back up behind the storied hotel bar — it's reportedly even more vibrant and stunning than ever (no beer goggles needed). The hotel will be offering a few specials to commemorate the unveiling, too, like a dedicated cocktail and dinner menu. Cheers, Pied Piper!

A few newbies for your radar at the Ferry Building Marketplace: there's the nuevo **Rancho Gordo** shop, where you can score Steve Sando's amazing beans, plus tortillas made from heirloom corn (have you tried these yet?), chiles, and more. And if you're a fan of **Sightglass Coffee**, check out its new cart at the Saturday Ferry Plaza Farmers Market. You can get beans, espresso, and pour-over coffee to help you fuel up before contending with all those shoppers. Look for Sightglass in the back plaza, next to Cowgirl Creamery.

And now it's time for a peek at all the Oakland openings, since the city is en fuego with new restaurants, and it's all just a BART ride away. 510 pals are already digging the Cali cuisine at the 48-seat **Homestead** (4029 Piedmont, Oakland. www.homesteadoakland.com), with seasonal dishes like baked ricotta, stone fruit — get it while you can! — coppa, and grilled bread, or chile-rubbed, slow-roasted pork with creamed corn and cherry tomatoes. Look for lots of house-made touches, a strong beer list, and architecture fans will be happy to know the restaurant is in a 1920s Julia Morgan building. Sweet.

Chef Donato Scotti (of Donato



Enoteca in Redwood City) has opened **Descos** (499 Ninth St., Oakland. www.descosokland.com) in the former Borgo. It's a great space, with brick walls. The menu is full of handmade pastas (he knows what he's doing), and Neapolitan pizze and schiacciate, a traditional bread, cooked in a wood-fired oven. Plus there's a full liquor license, and outdoor seating — and both lunch and dinner are now being served. Buon appetito.

Craving some Filipino home cookin'? Visit Charleen Caabay's brand-new, brick-and-mortar restaurant, **Kainbigan** (2101 14th Ave., Oakland. www.kainbigan.com), for comfort dishes like chicken adobo, pancit, lumpia (of course), and Filipino breakfast — served all day!

BALLIN' ON A BUDGET

New York is going all cray-cray on Cronuts and ramen burgers, but there's actually a local spot that was rockin' the ramen burger first: **Nombe** (2491 Mission, SF. www.nombesf.com). There are two kinds: either miso-shiitake-blue cheese or soy-cheddar-bacon. The patty is sandwiched inside a ramen noodle bun, that's right, a bun made of noodles. It's a meal at \$10, and here's the bonus: Wednesdays are Red Red Wine Wednesdays, when all bottles are 50 percent off. Hit it with a thirsty friend.

Love oysters? Not going to Burning Man? Then you don't want

to miss **OysterFest at Waterbar** (399 The Embarcadero, SF. www.waterbarsf.com) on Sun/1, with a variety of oysters on the half shell, small bites from EPIC Roasthouse, Farallon, and Waiheke Island Yacht Club, plus offerings from New Zealand, including beer and wine. The party runs from noon–3pm. Tickets are \$60, nab 'em on the Waterbar website.

YOU GOTTA EAT THIS

Fatigued of your usual sandwich or boring salad for lunch? Pretend you're Oprah with your own private chef and order a healthy three-course lunch from **Petit Pot**. This catering company — run by the charmingly accented Max Pouvreau — offers fresh, seasonal lunches in reusable Weck jars that are easy to transport and reheat. You can order them through Good Eggs (<http://www.goodeggs.com/petitpot>). Bring your little jars to work, filled with toasted farro tabbouleh with cherry tomatoes and feta, lamb shoulder, and spring onion tagine with prunes and roasted almonds. For dessert? Don't pass up the lemon curd with almond streusel and candied lemon peel. Délicieux! **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column. Subscribe for more at tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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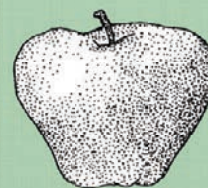
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WEDNESDAY 8/28

🕒 THE TROUBLEMAKER

Hey, daddy-o! While other outdoor movie nights program known crowd pleasers (and hey, nothing wrong with that — who doesn't love 1980's *Xanadu* under the stars?), trust the Pacific Film Archive to dig a little deeper. Directed by Theodore J.



Flicker (it was the perfectly-named filmmaker's first feature; he was also an improv comedy pioneer and directed dozens of 1970s TV episodes) and co-written with *Saturday Night Live* stalwart Buck Henry, 1964's *The Troublemaker* offers a bouncy throw-back to the beatnik era. A chicken farmer dreams of opening a coffee-house in Greenwich Village; the Mob doesn't agree, but the finger-snapping cool cats have his back. Wear your beret and come early for the pre-film poetry reading. (Cheryl Eddy)

8:30pm, free
BAM/PFA Sculpture Garden
2575 Bancroft, Berk
www.bampfa.berkeley.edu

🕒 RESIDENT ARTIST WORKSHOP: VICTOR TALLEDOS, JOY PRENDERGAST, RACHEL ELLIOT

A couple of years ago, Mexican-born and trained ballet dancer Victor Talledos landed in the Bay Area like a comet — fiery, fierce, and impossible to ignore. Joy Prendergast is part of a hotbed of budding women choreographers nourished by the SF Conservatory of Dance. Rachel Elliot, a recent graduate of the Dominican University/LINES Ballet program, spent her study abroad time traveling and watching dance in China. This trio of artists is the latest crop of choreographers showing work in progress they have developed at the Garage's all essential RAW (Resident Artist Workshop) studio space — 12 weeks of four to six hours free rehearsal time with two scheduled performances. "Small is beautiful" was a mantra



MACBETH SEE FRIDAY/30

in the 1970s. It's still valid. A little bit of support, consistently offered, can create wonders. (Rita Felciano)
Through Thu/29. 8pm. \$10–\$20.
Garage
715 Bryant, SF
www.brownpapertickets.com

🕒 "ROOT TO STALK COOKING" WITH TARA DUGGAN

Omnivore Books often outdoes itself with inventive workshops and tasty food contests. Still, "Root to Stalk Cooking: The Art of Using the Whole Vegetable" should truly be one for the books. Author Tara Duggan, a James Beard award-winning independent journalist and cookbook author, will talk trash. Well, technically, she'll talk roots, stalks, tops, ribs, and other pieces of vegetables that tend to get scratched. And she'll discuss recipes



that included those too-often discarded veggie elements. The workshop is not only a unique opportunity to meet an insightful SF native author, but also to learn how to cook deli-

cious meals while still being frugal. Stop wasting and start cooking. (Hillary Smith)
6-7:30 pm, free
Omnivore Books
3885a Cesar Chavez, SF
www.omnivorebooks.com

THURSDAY 8/29

🕒 CAFÉ TACVBA

There are parts of the world where ska music is still valued. "Las Flores" is a rude-boy-baiting uptempo Café Tacvba song that seemed right at home in 1994, when lead singer Albarrán Ortega was sporting his Coolio-styled hair on an early episode of *MTV Unplugged*. But how does a song like that hold up almost 10 years later at an epicenter of up-and-coming sounds like Coachella? Well, the Coachella crowd's enthusiasm for the ska tune spoke volumes about truly heartfelt and infectious rhythms shattering the limitations of what is currently considered cool in music. A lot of genres come and go, but groups like Café Tacvba, which has gone without member changes since its inception in 1989, will continue to motivate listeners with just about any style it plays. Expect the unexpected. (Ilan Moskowitz)

8pm, \$37.50–\$52.50
Warfield
982 Market, SF
(415) 673-4653
www.thewarfieldtheatre.com

🕒 FIDLAR

LA-based garage-punk band FIDLAR creates a mess of distortion-heavy guitar lines, scratchy vocals, and angry percussion, which makes for a wild show guaranteed to permit letting loose. And there may even be some reckless flailing of the arms, if you're lucky. The group seems to attract more than the typical garage rock fan who simply loves to go batshit in the pit. Enthusiasts stalk their social media pages, pour over their every Tumblr post, and even tattoo themselves with the group's name,



all proving one thing — FIDLAR has made a serious mark in a brief amount of time. And with this almost cult-like following, the four young musicians are touring through the UK and the States until November, tearing up stages with their rambunctious, exhilarating performances. And the band's relationship with its fans seems to be symbiotic. I suspect the fans are so die-hard and loyal because that's exactly what the group puts out there on stage: a straightfor-

ward, honest, in-the-moment show. (Smith)
With Meat Market
9pm, \$14
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FRIDAY 8/30

🕒 MACBETH

Witches, betrayals, violence, madness — no wonder Shakespeare's *Macbeth* is so popular among both theater troupes and audiences. Case in point: Two local companies are mounting adventurously staged versions of "the Scottish play" (does the curse count if your theater is outdoors?), opening on practically the same day, with lengthy runs and non-clashing show times that'll make it possible for Bard diehards to catch both. Tonight, We Players — who did *The Odyssey* on Angel Island and *Hamlet* on Alcatraz — kicks off its production amid historic Fort Point's foggy, windy, toil-and-trouble-friendly environs; tomorrow, another part of the Presidio, the Main Post Parade Ground Lawn, hosts Free Shakespeare in the Park's production of the same. No doubt a drama-crazed town like SF has room for both. (Eddy)

We Players' *Macbeth*
Through Oct 6
Previews Fri/30–Sun/1, 6pm; opens Sept 5, 6pm; runs Thu–Sun, 6pm, \$30–\$60
Fort Point, end of Marine Dr, Presidio, SF
www.weplayers.org

Free Shakespeare in the Park's *Macbeth*
Through Sept 15
Opens Sat/31, 2pm; runs Sat–Sun and Mon/2, 2pm, free
Main Post Parade Ground Lawn, Presidio, SF
www.sfshakes.org

🕒 HITCHER

Hitcher, a movement play based off Jim Morrison's original, unproduced screenplay, *The Hitchhiker*, is making its debut tonight. *Hitcher* combines cinema, movement, and new music from San Francisco bluegrass band dinnerwiththekids. In this production, writer and director Alex Peri tells the story of Billy, a hitchhiker accompanied by an imaginary trio of hobos making his way on the road to be reunited with a prostitute he fell in love with in Mexico. The cast features up-and-coming local artists Derek Caplan, Michelle Hair, Earl Alfred Paus, Malia Rapisarda,

and Kelly Sanchez. This should be of interest to people who worship at the altar of the “Lizard King” and those who enjoy theater and rock ‘n’ roll fusion. If you’re not able to attend its debut, there will be showings of *Hitcher* through Sept. 8. (Erin Dage)



Through Sept. 8, 8pm, \$15
Thick House
1695 18th St., SF
(415) 401-8081
www.thickhouse.org

HANDSOME HAWK VALENTINE’S “THE HOP”

You don’t need a DeLorean tricked out with a Flux Capacitor driven by Marty McFly to head back in time to the good ol’ 1950s tonight — just head down to the Mission where Handsome Hawk Valentine presents “The Hop,” a blast from the past party with a special “Ladies’ Night”



theme. Featuring bands such as local favorites Thee Merry Widows and the Rumble Strippers, the fête also boasts burlesque performances, DJs, a “beef-cake contest” sponsored by Bettie Page Clothing, along with free retro styling by Peter Thomas Hair, free photo sessions, and more. Slick back that pomp or strap on those stilettos and get going! (Sean McCourt)

9pm, \$13
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

SATURDAY 8/31

MAJOR POWERS AND THE LO-FI SYMPHONY

Major Powers and the Lo-Fi



AUDRA MCDONALD SEE TUESDAY/3

Symphony is a raucous, humorous, piano-driven trio that sounds like Queen playing symphonic punk rock. Sort of like a light-hearted, more jangly Muse. I cannot recommend its album *We Created Monsters* enough. It is all free on its website and worth \$10 to see live. Freddie Mercury would be proud. Hell, so would Andrew W.K. Not to say that headliner the Greening doesn’t have



its own merits — it’ll even give you a free shirt and a bunch of other swag if you buy advanced tickets to this show — but when one of your opening acts sounds like a mix between Madness and Queen and the other is a Latin mod band that sings catchy, upbeat tunes about

telenovelas, the star slot in the show is only a scheduling formality. (Moskowitz)

With the Greening, Dot Punto
8:30pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

DUANE PETERS GUNFIGHT

Legendary pro skateboarder and eternal punk rocker Duane Peters has rightfully earned his nickname “The Master of Disaster” — it was hard won over decades of pushing the limits on wheels and decks (not to mention his own battered and bruised body) and inventing a slew of tricks now considered an essential part of skate culture. He quickly approached playing music with the same anything-goes attitude, and has been slamming stages with several bands (U.S. Bombs and Die Hunns) ever since. He comes to the city tonight with Duane Peters

Gunfight. Are you ready to drop into the bowl and the pit? (McCourt)



With White Barons, Rock Bottom, Dime Runner
9pm, \$10
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

SUNDAY 9/1

OAKLAND PRIDE

Yes, yes, “we are family.” But in that case, San Francisco Pride is that loud, messy, half-dressed, downright crazy family — kind of a Kardashians without the Porsches — while younger Oakland Pride hails more from plucky, hardy, loving *Little House on the Prairie* stock, but with a whole lot more people of color. Not that Oakland Pride’s out in the middle of nowhere, of course, but it’s a much more down-to-earth, self-produced affair that really feels like a family picnic. Everyone’s freaking out that ‘90s R&B sensation En Vogue is performing, but don’t miss the big-big Mexican-Chicago sound of Grupo Montez de Durango or the high-energy drag king shenanigans of the Rebel Kings of Oakland. Did we mention that everyone at this thing is smokin’ hot? Not to judge by looks or anything, but whoo-wee. (Marke B)
11am-7pm, \$10
20th Street and Broadway, Oakl.
www.oaklandpride.org

MONDAY 9/2

TY SEGALL

If you want to beat a case of the Mondays: Bay Area Lo-fi favorite



Ty Segall is playing the entirety of his new album, *Sleeper*, with experimental folk artist David Novick and that guy from Sic Alps — Mike Donovan. On his new album, Segall is deconstructing his typical sound and going for a more stripped-down approach. For this show (as well as the whole tour), Segall will only be playing *Sleeper*, and will have a decidedly different setup, featuring two acoustic guitars, electric bass, drums, and the occasional electric guitar. The show should be a great indicator of how fans receive Segall’s new album, and whether or not the old boy still has it. If you like raw, energetic live shows — this performance is not to be missed. (Dage)
With David Novick, Mike Donovan
8pm, \$18
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.slimspresents.com

TUESDAY 9/3

AUDRA MCDONALD

What’s that you hear? It’s the sound of every Broadway maven, cabaret jazz aficionado, “Glee”-ful gay man, and fan of incredible music breaking piggy banks, shaking out gowns, and fluffing tuxes to glimpse the effervescent glory of show tune-blues soprano Audra McDonald at the SF Symphony Opening Gala. Singing selections from the American songbook like “Somewhere” and “I Could Have Danced All Night,” McDonald will highlight a jazzy night’s program, which includes George Antheil’s fracture-happy “A Jazz Symphony,” George Gershwin’s “An American in Paris” and tons of free drinks, treats, and people-watching. McDonald’s hilarious, house-rocking performance at the Tonys with Neil Patrick Harris this year brought a new generation of Audra acolytes into the fold; expect the same wattage to light up Davies Symphony Hall. (Marke B.)

7pm-11pm, \$160
Davies Symphony Hall
201 Van Ness, SF.
(415) 864-6000
www.sfsymphony.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



Get to the show, weirdos

BY EMILY SAVAGE

emilysavage@sfbg.com

FALL ARTS There are so many things competing for your precious time: long lines for pricey gour-

met coffee, civic responsibilities and volunteer work, actual work, glazed fake cronuts or whatever the kids are into these days. Make live music a priority as well — your days will float by on a pink cloud of fuzzy, hangover-fueled memories.

As we're lucky enough to live in a region stuffed with musicians and venues that take in touring acts, the options for every week are damn near endless. Here are some shows to take note of this season, one for (nearly) every day of

the upcoming months.

Plug them in to your Google Calendar. Better yet, stick this list to your wall with chewed-up bubblegum. Either way, impress your friends with superior show knowledge:

Aug. 28 Breeders *Fillmore, SF.* www.thefillmore.com.

Aug. 29 Scout Niblett *Café Du Nord, SF.* www.cafedunord.com.

• **Aug. 30** Icona Pop *Fillmore, SF.* www.the-fillmore.com

• As silly as it's always been, bubbly Swedish electro-pop duo Icona Pop is in the running for the arbitrary media-hyped "song of the summer" (or as Slate puts it, the yearly "Summer Song — Industrial Complex") thanks to party track, "I Love It," featuring fellow up-and-comer Charli XCX. And, get this, the album from which "Love It" springs, *This Is...* (Record Company Ten/Big Beat Records), isn't even out until Sept. 24. Squeeze out the last bits of this very poppy season and hold out for the recorded versions by taking in this live set.



Aug. 31 Sonny and the Sunsets, Kurt Vile *Chapel, SF.* www.thechapelsf.com

Sept. 2 Ty Segall *Great American Music Hall, SF.* www.slimspresents.com

Sept. 3 Superchunk and Mikal Cronin *Fillmore, SF.* www.thefillmore.com

Sept. 4 Zomby (live) *Public Works, SF.* www.publicsf.com

Sept. 5-6 "UnderCover Presents Bob Dylan's Highway 61 Revisited:" For this event, the UnderCover Presents collective dives deep into the introspective, folk-rock world of Bob Dylan's '65 gem (which gave us "Like a Rolling Stone") with covers by Carletta Sue Kay, Quinn DeVeaux, Whiskerman, Beth Lisick, and guest music director Karina Denike, among others. *Freight & Salvage.* www.thefreight.org. Also **Sept. 8**, *Contemporary Jewish Museum.* www.cjm.org.

Sept. 6 Mission Creek Oakland: The month-long fall music and arts festival packs a punch with dozens of local bands playing 15 East Bay venues, including the Uptown, the Stork Club, and Children's Fairyland (!). It kicks off with a free opening party tonight at the Uptown with Naytronix, Clipd Beaks, YNGBMS, and Safeword. *Various venues, Oakl.* www.mcofest.org. **Sept. 7** Push the Feeling with Exray's Underground SF, www.undergroundsf.com

• **Sept. 8** Lil Bub book signing with Nobunny *Rickshaw Stop, SF.* www.rickshawstop.com.

Sept. 9 Sex Snobs *Elbo Room, SF.* www.elbo.com

Sept. 10 Bleeding Rainbow *Rickshaw Stop, SF.* www.rickshawstop.com.

Sept. 11 Moving Units *DNA Lounge, SF.* www.dnalounge.com.

Sept. 12 Julie Holter *Great American Music Hall, SF.* www.slimspresents.com.

Sept. 13 120 minutes presents Death in June *Mezzanine, SF.* www.mezzaninesf.com.

Sept. 14 Rock the Bells: the annual touring hip-hop fest returns, headlined by Kid Cudi, A\$AP Mob.

feat. A\$AP Rocky, E-40, and Too \$hort, Common, and Bone Thugs-N-Harmony on Sept. 14; Wu-Tang Clan, Black Hippy feat. Kendrick Lamar, and Deltron 3000 on Sept. 15. *Shoreline Amphitheatre, Mtn View.* www.livenation.com.

Sept. 16 Kate Boy *Rickshaw Stop, SF.* www.rickshawstop.com.

Sept. 17 Julie Ruin: Kathleen Hanna returns to her pre-Le Tigre output but beefs it up with a full band including fellow Bikini Kill bandmate Kathi Wilcox and is set to release bouncy feminist dancepop record *Run Fast* Sept. 3. A few weeks later the Brooklyn band lands in SF. *Slim's, SF.* www.slimspresents.com.

Sept. 18 Berkeley Old Time Music Convention *Various venues, Berk.* www.berkeleyoldtimemusic.org.

Sept. 19 Hard Skin 1-2-3-4 Go!, *Oakl.* 1234gorecords.com.

Sept. 20 Foxygen *Independent, SF.* www.theindependentsf.com

Sept. 21 Tape Deck Mountain and Battlehooch *El Rio, SF.* www.elriosf.com.

Sept. 22 "Radio Silence presents: Doe Eye performing Arcade Fire" *Brick and Mortar Music Hall, SF.* www.brickandmortarmusic.com.

Sept. 24 Wax Tailor *Mezzanine.* www.mezzaninesf.com.

Sept. 26 Zola Jesus *Palace of Fine Arts, SF.* www.palaceoffinearts.org.

Sept. 27 Peter Hook and the Light *Mezzanine, SF.* www.mezzaninesf.com.

Sept. 28 "Station to Station:" This train-travelin' art and music experiment, organized by artist Doug Aitken, pulls a stop in Oakland with live performances by Dan Deacon, Savages, No Age, Sun Araw and the Congos, Twin Shadow, and more. And the train itself is designed as a moving kinetic light sculpture, so expect a bright show. *16th St. Station, Oakl.* www.stationtostation.com.

• So Lil Bub is this famous Internet cat and Nobunny is the infamous IRL punky masked Bunny-Man; together they'll claw through the Rickshaw Stop all day and night. This multipart Burger Bub Mini-Fest includes a Lil Bub book signing and doc film screening, plus live sets by Nobunny, Colleen Green, the Monster Women, and the Shanghais. Paws up, everyone.



Sept. 30 Chelsea Wolfe *Great American Music Hall, SF.* www.slimspresents.com

Oct. 1 Peach Kelli Pop *Hemlock Tavern, SF.* www.hemlocktavern.com.

Oct. 3 MØ *Brick and Mortar Music Hall, SF.* www.brickandmortarmusic.com.

• **Oct. 4-6** Hardly Strictly Bluegrass *Golden Gate Park, SF.* www.hardlystrictlybluegrass.com.

Oct. 5 Har Mar Superstar *Bottom of the Hill, SF.* www.bottomofthehill.com.

Oct. 7 No Joy *Brick and Mortar Music Hall, SF.* www.brickandmortarmusic.com.

Oct. 8 Fucked Up *Terror Oakland Metro Opera House, Oakl.* www.oaklandmetro.org.

Oct. 9 Iceage *Rickshaw Stop, SF.* www.rickshawstop.com.

Oct. 10 Thee Oh Sees *Chapel, SF.* www.thechapelsf.com.

Oct. 11 Extra Action Marching Band *Mezzanine, SF.* www.mezzaninesf.com.

• **Oct. 12** Marky Ramone with Andrew W.K. *Independent, SF.* www.theindependentsf.com.

• Is this pairing crazy enough that it just might work? While Joey Ramone has sadly passed on to punk rock heaven (lots of leather and skinny jeans), drummer Marky Ramone is carrying on the legacy by enlisting pizza guitar-having party rocker Andrew W.K. as his frontperson. The band known as Marky Ramone's Blitzkrieg performs classic Ramones songs.



Oct. 13 Legendary Pink Dots *DNA Lounge, SF.* www.dnalounge.com.

Oct. 14 Langhorne Slim *Great American Music Hall, SF.* www.slimspresents.com

Oct. 15 Tim Kasher *Rickshaw Stop, SF.* www.rickshawstop.com.

Oct. 16 Dustin Wong *Great American Music Hall, SF.* www.slimspresents.com.

Oct. 17 CHVRCHES *Fox Theater, Oakl.* www.thefoxoakland.com.

Oct. 18 Robert Glasper Experiment *SFJazz Center, SF.* www.sfjazz.org.

• **Oct. 19** Treasure Island Music Festival *Treasure Island, SF.* www.treasureislandfestival.com.

Oct. 20 Goblin *Warfield Theatre, SF.* www.thewarfieldtheatre.com.

Oct. 21 Hunx & His Punx *Chapel, SF.* www.thechapelsf.com.

Oct. 22 Brian Wilson and Jeff Beck *Paramount Theater, Oakl.* www.paramounttheatre.com.

• Bonnie Raitt, Bettye LaVette, Nicki Bluhm & the Gramblers (pictured), Devil Makes Three, Chris Isaak, Mark Lanegan, First Aid Kit, Sallie Ford & the Sound Outside. As the free annual fest releases lineup names in glorious song medleys, this is who we know for sure will fill GG Park with folk-country-hardly-strictly-bluegrass notes this year, as of press time. There will be more added in the coming weeks, so check the site.



Oct. 23 Oh Land *Independent, SF.* www.theindependentsf.com.

Oct. 24 Woodkid *Regency Ballroom, SF.* www.the-regencyballroom.com.

Oct. 25 The Blow *Bottom of the Hill.* www.bottomofthehill.com.

Oct. 26 Airfield Broadcasts: For this large-scale event, composer

Lisa Bielawa will turn Chrissy Field into a giant "musical canvas" in which listeners can interact with broad sounds floating through the area with the help of nearly a thousand professional and student musicians including orchestras, choruses, bands, and experimental new groups. The musicians will begin in the center of the field then slowly move outwards, playing Bielawa's original score. *Chrissy Field, SF.* www.airfieldbroadcasts.org.

Oct. 29 The Jazz Coffin Emergency Ensemble *El Rio, SF.* www.elriosf.com.

Oct. 30 Save Ferris *Regency Ballroom, SF.* www.theregencyballroom.com.

Oct. 31 Danzig *Warfield, SF.* www.thewarfieldtheatre.com.

• Futurist soul crooner Janelle Monáe has had a big year, releasing "Q.U.E.E.N." with Erykah Badu in the spring, and more recently she fired off Miguel duet "PrimeTime." The last time the pompadoured singer made it to SF she was dancing down the aisles at the SF Symphony's Spring Gala (earlier this year), but a darkened venue is much more her speed. Think she'll be wearing black and white?



premiere of his "A Secret Rose" with an orchestra of 100 electric guitars. That's right, 100-times the shred. The Other Minds-presented hourlong performance will include musicians from Guided By Voices, Akron/Family, Tristeza, and more. *Craneway Pavilion, Richmond.* www.brownpapertickets.com.

Nov. 18 Misfits *Oakland Metro Opera House, Oakl.* www.oaklandmetro.org.

Nov. 22 Kate Nash *Fillmore, SF.* www.the-fillmore.com. **SFBG**



Symbiosis Gathering

STS9 . SHPONGLE SIMON POSFORD
DJ SET

MOUNT KIMBIE . POLIÇA . HUDSON MOHAWKE (DJ)

EMANCIPATOR . IAMAMIWHOAMI . RL GRIME

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POPOF . BRODINSKI . CHET FAKER

EDWARDIAN BALL ROADSHOW . VAU DE VIRE SOCIETY

CASHMERE CAT . RYAN HEMSWORTH . LEE FOSS . NICK WARREN . MAX COOPER . AN TEN NAE . LAPALUX

PERFECT STRANGER . MATIAS AGUAYO (DJ) . FRENCH FRIES . CAUDI . D-NOX AND BECKERS . RANDOM RAB

ADAM FREELAND . T. WILLIAMS . MOSCA . THUGFUCKER . PHAELEH . THE COUP . BODY LANGUAGE . OTT . ODESZA

NAHKO & MEDICINE FOR THE PEOPLE . J. PHILIP . HE'S MY BROTHER, SHE'S MY SISTER . SUN:MONX (DJ)

MICHAL MENERT . SAUL WILLIAMS . LAUGHING BUDDHA . RISING APPALACHIA . BLUETECH . KALYA SCINTILLA

VALENTIN STIP . CHRISTIAN MARTIN . LOCKED GROOVE . ANA SIA . MOOMBAHTON MASSIVE . DESERT DWELLERS

BIRD OF PREY . DIRTWIRE . CHEB I SABBAH . DUB KIRTAN ALL STARS (DJ) . DRAGONFLY . EL PAPACHANGO

IDIOT SAVANT . GANCA GIRL . FANNA FI ALLAH . KAMINANDA . LITTLE JOHN . LOVE AND LIGHT . RUSS LIQUID

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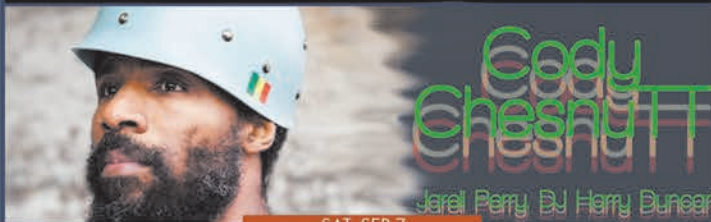
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FRI, SEP 6



SAT, SEP 7

Cody Chesnutt
Jarell Perry, DJ Harry Duncanson

SICK PUPPIES

CANDLELIGHT RED

CHARMING LIARS

MON, SEP 9

TUE 9.10

TOBACCO

ZACHARY FORCE FUNK

FRI 9.13

ORGONE

TUE 9.17

WARPAINT

FRI 9.20

FOXYGEN

SAT 9.21

GOLD PANDA

SLOW MAGIC • LUKE ABBOTT

TUE 9.24

LITTLE BOOTS

MINDR

WED 9.25

BLUE SKY BLACK DEATH

SISTER CRAYON

REAL MAGIC

THU 9.26

WILD BELLE

SAINT RICH

SAT 9.28

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Make-Out Room



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FOLLOWING AT 10PM, NO COVER!

INT'L FREAKOUT A GO-GO!

DJ SPECIAL LORD B, BEN BRACKEN, BOBBY GANUSH
60S-70S/ASIA/AFRICA/S.AMERICA/INDIA/EUROPE

THURSDAY 8/29 AT 8PM, NO COVER!

FRISCO DISCO!

DJ 2SHY-SHY & DJ MELT W/ U
CLASSIC DISCO/WAVE/FUNK/SOUL/GROOVE/HIP-HOP
DISCO NO LONGER SUCKS!

FRIDAY 8/30 AT 7:30PM, \$8

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KEYSER SOZE (NV)

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FOLLOWING AT 10PM, \$5

LOOSE JOINTS!

DJ TOM THUMP/DAMON BELL/CENTPEDE
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 8/31 AT 7PM, FREE!

RAUL SANCHEZ BIRTHDAY BASH!

DJS! DANCING! DRANKS!

FOLLOWING AT 10PM, \$5

EL SUPERRITMO!

W/ ROGER MÁS Y EL KOOL KYLE

SUNDAY 9/01 AT 7:30PM, \$8

FARTBARF (L.A.)

shELO (ALL "GIRL" ELO TRIBUTE!)

FOLLOWING AT 10PM, NO COVER!

DIMENSION

W/ DJS JUSTIN & KURT

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MUSIC NIGHTLIFE

SENSATION:
THE OCEAN OF WHITE



Fall go boom

Back to school, party people

BY MARKE B.

marke@sfbg.com

FALL ARTS Heads up, clubbers of the near future, on two new party spots.

Audio Discotech (316 11th St, SF. www.audiosf.com) looks retro-fab, with a Funktion-One system — but the crowd retains a spritz of former-occupant Mist's at-bro-sphere, and the headliners so far have leaned too pop-EDM for my taste. **Beaux** (2344 Market, SF. www.beauxsf.com), opening mid-September in the Castro, risks this on the gay side — it takes over the Trigger space — but with hip-explosion promoter Joshua J at the helm, a sleek-yet-comfy redesign, and a "soundscape"-oriented approach to its three floors, it might be quite cute.

But for right now: fall, parties, let's get into them. (And for Labor Day Weekend party picks, hit up www.sfbg.com/noise.)

SENSATION: THE OCEAN OF WHITE

This critic-proof arena spectacle — wear all white! — seems too over-the-top to not devolve into just another writhing mass of fist-pumpers waiting for the next drop. However! The surprise is that music coordinators actually have some good taste, and it's more multimedia art project than quick cash-in — even though it costs a bundle. Sept. 14, 7pm, \$150–\$250. Oracle Arena, 7000 Coliseum Way, Oakl. www.sensation.com

THE ORB

Prepare to be beamed aboard the dub-genius starship of Alex Paterson and fellow UK rave pioneer friends at this 25th anniversary live performance. Little Fluffy Clouds for all. Sept. 18, doors 7pm, show 8pm, \$25. Regency Ballroom, 1300 Van Ness, SF. www.theregencyballroom.com

SYMBIOSIS GATHERING

Yes, yoga, good vibes, crunchy granola, and astral projection are still on the macrobiotic menu at this mountain music and meditation festival, themed "Year of the Water Snake." Check out this insane lineup, though: Mount Kimbie, Lunice, Hudson Mohawke, Iamwhoami's US debut, Thugfucker, Matias Aguayo, Max Cooper, Lee Foss, STS9.... Sept. 19–23, \$40–\$275. Woodward Reservoir, Oakdale, CA. www.symbiosisgathering.com

INDIAN SUMMER BLOCK PARTY

A treasured daytime blackout tradition, with superstar undergrounders Speedy J, Tiger and Woods, Henrik Schwartz, Woolfy, and a block full of happy freaks. No headresses please. Sept. 28, 2pm–night, \$20–\$30. Public Works, 161 Erie, SF. www.publicsf.com

THE MAGICIAN

Earth's reigning feel-good French electro prestidigitator returns to an adoring Bay Area — on Halloween. It's going to be craziness. Oct. 31, 9pm, \$25. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

FREAKY FRIDAY

The As You Like It party crew brings in wicked young Brit househead Maya Jane Coles and cosmic German techno fave Cosmin TRG (as well as almost a dozen others) for some big fun. Nov. 1, 9pm–4am, \$20. Public Works, 161 Erie, SF. www.ayli-sf.com

BEAR PRIDE

Hey, are you fat, hairy, and gay? Can I snag your digits? Also: You'll be dancing all Veterans Day weekend long at this inaugural week of woofy pride with tons of special guests. (Do people still say, "Woof?" Or is that a '90s thing?) Nov. 7–11, various locations, times, and prices. www.sfbearpride.com **SFBG**

MUSIC LISTINGS

WEDNESDAY 28

ROCK

Bottom of the Hill: Whirr, Nothing, Lycus, 9 p.m., \$10.
Cafe Du Nord: Everest, White Dove, The Iron Heart, Aaron Lee Tasjan, 8 p.m., \$10-\$12.
El Rio: Beast Fiend, Raised by Zebras, Lucky Eejits, 8 p.m., \$5.
Hemlock Tavern: Fronds, Is/Is, Locomotives, 8:30 p.m., \$7.
Hotel Utah: Girls & Boys, Sad Robot, Saffell, 8 p.m., \$8.
Independent: Spin Doctors, Solwave, 8 p.m., \$15.
Knockout: Connies, Bicycle Day, Ex's with Benefits, 9:30 p.m., \$6.
Milk Bar: Ghost Parade, Belle Noire, A Midnight Drive, 8:30 p.m., \$8.
Neck of the Woods: Modern Pantheist, The Spiral Electric, Mamri, 9 p.m., \$5.
Sub-Mission Art Space Moral Crux, Nerv, Rind, 9 p.m., \$8.
Thee Parkside: Banner Pilot, Civil War Rust, The Breaks, 9 p.m., \$10.

DANCE

Brick & Mortar Music Hall: Vinyl Only Dance Party, 8 p.m., \$3.
Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.
The Cellar: 685 Sutter, San Francisco. "Eye Candy Wednesdays," 9 p.m., free.
Edinburgh Castle: "1964," 10 p.m., \$2.
Elbo Room: "Bodyshock," 9:30 p.m., \$5.
F8: "Housepitality," 9 p.m., \$5-\$10.
Harlot: "Qoöl," w/ Spesh, 5 p.m.
Lookout: "What?," 7 p.m.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
Monarch: "Queen Bitch," 9 p.m., free.
Q Bar: "Booty Call," 9 p.m., \$3.

HIP-HOP

Double Dutch: "Cash IV Gold," 10 p.m., free.
Skyllark Bar: "Mixtape Wednesday," 9 p.m., \$5.

ACOUSTIC

Bazaar Cafe: Acoustic Guitar Showcase, hosted by Teja Gerken, 7 p.m.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Fiddler's Green: Terry Savastano, 9:30 p.m., free.
Plough & Stars: Toast Inspectors, 9 p.m.
Yoshi's San Francisco: Casey Abrams, 8 p.m., \$22.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.
Boom Boom Room: Bjelde & Bros, 9:30 p.m., \$5.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Club Deluxe: Techtonics, 8:30 p.m., free.
Le Colonial: Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Top of the Mark: Ricardo Scales, 6:30-11:30 p.m., \$5.

INTERNATIONAL

BeatBox: "Salsa-XS," 8 p.m.
Bissap Baobab: Timba Dance Party, 10 p.m., \$5.

The **and the**
Plough SCARS

WEDNESDAY 8/28

THE TOAST INSPECTORS

THURSDAY 8/29

SET DANCING WITH CROOKED ROAD

FRIDAY 8/30

HILLBENDERS

SATURDAY 8/31

GET OFFA MY LAWN

SUNDAY 9/1

SEISIÓN
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MONDAY 9/2

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TUESDAY 9/3

SEISIÓN
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HAPPY HOUR DAILY 3-7PM

Pachamama Restaurant: "Cafe LatinoAmericano," 8 p.m., \$5.

BLUES

Biscuits and Blues: Ray Bonneville, 8 & 10 p.m., \$15.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30 p.m., free.

THURSDAY 29

ROCK

Boom Boom Room: Nikki Hill, 9:30 p.m., \$10-\$12.
Bottom of the Hill: FIDLAR, Meat Market, 9 p.m., \$12-\$14.
Chapel: Kylesa, Torche, 8 p.m., free.
S.F. Eagle: Bronze, Apache, Dancer, 9 p.m., \$7.

Hemlock Tavern: Talkative, Mufassa, Luke Sweeney & Wet Dreams Dry Magic, 8:30 p.m., \$6.
Monarch: Mission Bells, Devon McClive & Sons, Exhausted Pipes, Lily Taylor, 8 p.m., \$8.
Thee Parkside: Dead to Me, Riverboat Gamblers, Blacklist Royals, Radishes, 9 p.m., \$12.

DANCE

Audio Discotech: "Phonic," 9:30 p.m.
Aunt Charlie's Lounge: "Tubesteak Connection," 9 p.m., \$5-\$7.
BeatBox: "Jukebox," 9 p.m., \$10.
Cat Club: "Throwback Thursdays," 9 p.m., \$6.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$8.
EndUp: EDMSF Thursdays, 10 p.m., \$10.
Knockout: N.O.W., Airport, Bankie Phones, Deastro, 9:30 p.m., \$7.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.

Make-Out Room: "Frisco Disco," 8 p.m., free.
Q Bar: "Throwback Thursday," 9 p.m., free.
Rickshaw Stop: "Popszene: 17-Year Anniversary Party," 10 p.m.

HIP-HOP

John Collins: "Hella '90s," 9 p.m.
Skyllark Bar: "Peaches," 10 p.m., free.

ACOUSTIC

Cafe Du Nord: Scout Niblett, P.G. Six, Michael Beach, 8 p.m., \$10-\$12.
Plough & Stars: Crooked Road, 9 p.m.
Rite Spot Cafe: Quinn DeVeaux, 8:30 p.m., free.

JAZZ

Club Deluxe: Michael Parsons, 8:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.

Royal Cuckoo: Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: Jeff Golub with Brian Auger, 8 p.m., \$24-\$28.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," 10 p.m., \$5.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Verdi Club: The Verdi Club Milonga, 9 p.m., \$10-\$15.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: The Hound Kings, 8 & 10 p.m., \$15.

CONTINUES ON PAGE 24 >>

PAINTING TO THE PEOPLE

PAINTING TO THE PEOPLE

TUES SEPT 3

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FRI 8/30

BLAUS

ALGER BRIDGEM BENTLEY AND VOIR

FLY SCHOOL RUCKUS

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SAT 8/31

TEMPLE AND SOL Y LUNA PRESENTS PHEEKO DUBFUNK & FRENCH LE FREAK

SUN 9/1

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EXHIBITION

BRENNA MURPHY

LIQUID VEHICLE TRANSMITTER

THRU SEP 8

UPSTAIRS GALLERY

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MUSIC LISTINGS

Brick & Mortar Music Hall: Richmond Sluts, Asteroid #4, Lolita, 9 p.m., \$7-\$10.
Chapel: Sonny & The Sunsets, Shannon & The Clams, Warm Soda, 9 p.m., \$15-\$17.
El Rio: Disastroid, Crag Dweller, Wild Eyes, 9 p.m., \$7.
Hotel Utah: Love & The Skull, Posole, Legs, Bad Daddies, 9 p.m., \$6-\$8.
Knockout: Devolutionaries, Sic Knif, Gimme Danger, 9:30 p.m., \$8.
Milk Bar: Hooks, Dialectic, 8:30 p.m., \$10.
Neck of the Woods: Tambo Rays, Fine Steps, 8 p.m., \$8-\$10.
Thee Parkside: Rush & Attack, 3 p.m., free; Duane Peters Gunfight, White Barons, Rock Bottom, 9 p.m., \$10.

DANCE

BeatBox: "Hades: The Official After-Party of Olympus," starts 4 a.m. Sunday morning, \$15-\$20; "Red Meat," 10 p.m., \$10.

Cafe Du Nord: "Dark Room," 9:30 p.m., \$8 before 11 p.m.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
Elbo Room: Psychic Mirrors, 10 p.m., \$8-\$15.
EndUp: "Flavors," 10 p.m.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "The No Theme Super Dance Jam," 9 p.m., \$5 after 10 p.m.
Mezzanine: "Olympus," 9 p.m., \$45-\$55.
Mighty: "Colossus," 10 p.m., \$30 advance.
Public Works: "Icee Hot," 10 p.m., \$5-\$10.
Rickshaw Stop: "GameBoi S.F.: 3-Year Anniversary Party," 9:30 p.m., \$12-\$15.
Stud: "Gigante: Crema," 9 p.m., \$5.
Temple: Pheeko Dubfunk, Frenchy Le Freak, Lorentzo, LeLion, 10 p.m., \$20.

HIP-HOP

John Collins: "Jungle Boogie," 10 p.m., free.
Slim's: Andre Nickatina, Krayzie Bone, 9 p.m., \$30.

ACOUSTIC

Amnesia: Elle Mary, Erin Brazill & The Brazillionaires, 9 p.m., \$7-\$10.
Atlas Cafe: Craig Ventresco & Meredith Axelrod, 4-6 p.m., free.
Plough & Stars: Get Offa My Lawn, 9 p.m.
Riptide: Lady Crooners, 9 p.m., free.

JAZZ

Center for New Music: Ochs-Tarasov Duo, Michael Vlatkovich Quartet, 7:30 p.m., \$10-\$15.
Club Deluxe: Danny Brown, Danny Grewen, Eugene Warren, & Beth Goodfellow, 4:30 p.m., free.
Royal Cuckoo: Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.

Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Make-Out Room: "El SuperRitmo," 10 p.m., \$5.
Pachamama Restaurant: Peña Eddy Navia & Pachamama Band, 8 p.m., free.
Ramp: Orquesta Charanson, 5:30 p.m.
Yoshi's San Francisco: Ottmar Liebert & Luna Negra, 8 & 10 p.m., \$20-\$30.

BLUES

Biscuits and Blues: Earl Thomas & The Blues Ambassadors, 7:30 & 10 p.m., \$24.

FUNK

Boom Boom Room: Funk Revival Orchestra, Mark Sexton Band, 9:30 p.m., \$10-\$15.

SUNDAY 1

ROCK

Cafe Du Nord: TV Girl, Seatraffic, Running in the Fog, 8:30 p.m., \$8.
DNA Lounge: Gorilla Music Battle of the Bands Finals, 5:30 p.m., \$10-\$12.
Hemlock Tavern: Steel Cranes, Tik Tok, Flamingo Pink, 8:30 p.m., \$6.
Make-Out Room: Fartbarf, ShELO, 7:30 p.m., \$8.

DANCE

1015 Folsom: "Sanctuary," 10 p.m., \$30.
Elbo Room: "Dub Mission's 17th Anniversary," 9 p.m., \$7-\$10.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "Sunday Sessions," 8 p.m.; "BoomBox," 8 p.m.

CONTINUES ON PAGE 26 >>

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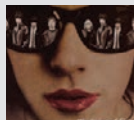


TUESDAY 9/10

TAB BENOIT CHRIS COBB BAND KRIS LAGER BAND



FRI 8/30
BURNT ONES
SANTOROS, GRAVYS DROP,
SWIFTUMZ, DJ AL LOVER



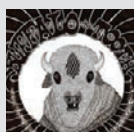
SAT 8/31
THE RICHMOND SLUTS
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WED 9/04
LA GENTE
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THU 9/05
WAYNE THE TRAIN
HANCOCK



FRI 9/06
BUFFALO TOOTH
CREEPERS, MONDO DRAG,
EARTHDANCE



SAT 9/07
**ROEM &
THE REVIVAL**
JEFF CAMPBELL
THE STAGES OF SLEEP



SUN 9/08
KELLEY JAMES
SAM JOHNSON



THU 9/12
THE MOONDOGGIES
THE MALDIVES
MAHGEETAH

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REGGIE STEELE, CASEY LEY

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Q Bar: "Gigante," 8 p.m., free.
Temple: "Sunset Arcade," 7 p.m., \$5.
Underground SF: 3AM Devices 4 & 5 Record Release Party, 10 p.m., free.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30 p.m., free.
El Rio: "Swagger Like Us," 3 p.m.
Skylark Bar: "Shooz," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: Bugs in Costumes, 6 p.m., free.
Center for New Music: "Dances, Lullabies, and Visions of the Sea," 7:30 p.m., \$10-\$15.
Hotel Utah: Erland, Megan Bonnell, 8 p.m., \$8.

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Amnesia: Kally Price Old Blues & Jazz Band, 9 p.m., \$7-\$10.
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Club Deluxe: Jay Johnson, 9 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free/donation.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," 5:30 p.m., \$10.
Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
Yoshi's San Francisco: Ottmar Liebert & Luna Negra, 6 & 8 p.m., \$20-\$30.

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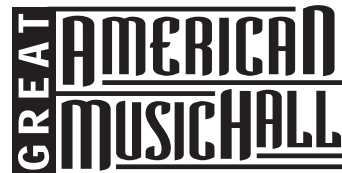
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ROCK

America's Cup Pavilion: Mister Loveless, 3:30 p.m., free.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.
Underground SF: "Vienetta Discotheque," 10 p.m., free.

ACOUSTIC

Amnesia: Front Country, 9 p.m., free.
Fiddler's Green: Terry Savastano, 9:30 p.m., free/donation.

JAZZ

Cafe Divine: Rob Reich, 7 p.m.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Make-Out Room: "The Monday Makeout," 8 p.m., free.

COUNTRY

El Rio: Cowgirlpalooza, 3 p.m., \$10.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 3

ROCK

Bottom of the Hill: The European Mutts, Topless, Kill the Bats, 9 p.m., \$8.
Brick & Mortar Music Hall: Pacific Air, Kan Wakan, Magic Fight, 8 p.m., free.
Hemlock Tavern: Field Trips, Mines, Safeword, 8:30 p.m., \$6.
Knockout: Standard Poodle, Mansion, Silver Shadows, DJ Julian, 9:30 p.m., \$6.
Slim's: Charli XCX, Kitten, Little Daylight, 8 p.m., \$19.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.

ACOUSTIC

50 Mason Social House: Erica Mou, AWE, Reggie Ginn, 8:30 p.m., \$6.
Cafe Du Nord: Brendan James, Whetherman, 8:30 p.m., \$12-\$15.
Hotel Utah: Emily Rath, Julia Price, Caroline Brooks, 8 p.m., \$10.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Cafe Divine: Chris Amberger, 7 p.m.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Revolution Cafe: West Side Jazz Club, 5 p.m., free; Conscious Contact, 8 p.m., free.
Verdi Club: "Tuesday Night Jump," 9 p.m., \$10-\$12.
Yoshi's San Francisco: Tommy Igoo Big Band, 8 p.m., \$22.

INTERNATIONAL

Elbo Room: Dendé, 9 p.m.
F8: "Underground Nomads," 9 p.m., \$5; "Underground Nomads," 9 p.m., \$5.

REGGAE

Milk Bar: "Bless Up," 10 p.m.

FUNK

Madrone Art Bar: "Boogaloo Tuesday," 9:30 p.m., free.

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Fall forward

Stage highlights of the coming season

BY ROBERT AVILA
arts@sfbg.com

FALL ARTS Kings and queens, Brits and brats, music and mayhem, puppets and oppressors—the stage brims with them this fall. Talk about holding a mirror up to nature.

THE KING OF HEARTS IS OFF AGAIN

Here's a rare chance to experience the thrilling precision and stagecraft of a Polish ensemble theater working in the tradition of legendary master Jerzy Grotowski. San Francisco International Arts Festival and Los Angeles-based KulturePlus Productions present the Bay Area debut of Warsaw's Studium



Theatralne and its stage adaptation of Hanna Krall's internationally acclaimed novel about a young Jewish woman (the real-life Izolda Regenber) who escaped the Warsaw Ghetto and the Holocaust by passing as an Aryan. Oct. 2–4, Joe Goode Annex, SF; Oct. 5, University Theater, CSU East Bay, Hayward; www.sfiatf.org.

SIDEWINDERS

Rising American playwright and Louisville, Ky., native Basil Kreimendahl queers the Western while exploring Western queerness in Cutting Ball and director M. Graham Smith's world premiere. Oct. 18–Nov. 17, Cutting Ball Theater at Exit on Taylor, SF; www.cuttingball.com.

FOREST FRINGE SF

On the heels of a galvanizing summer intensive with local and UK artists, the love affair between the south of England's adventurous University of Chichester theater department and the Bay Area continues this fall with an international mini-festival of devised performance co-sponsored by CounterPULSE and featuring the likes of Action Hero and other UK artists, as well as more UK–Bay Area collaborations. Oct. 24–27, CounterPULSE, SF; www.counterpulse.org.

DOGUGAESHI

Master puppeteer Basil Twist delves into the titular ancient Japanese theatrical technique in this play whose central staging conceit is an ever-shifting array of screens. Taking the audience on a journey through inner and outer landscapes, with Japanese composer-musician Yumiko Tanaka accompanying live on the three-stringed samisen, the hourlong Bessie Award-winning 2004 production becomes a meditation on the flux and fragility of tradition, life — the world — told with grace, subtlety, and humor. Nov. 6–10, Zellerbach Playhouse, Berk; calperfs.berkeley.edu.

BE BOP BABY: A MUSICAL MEMOIR

The inimitable Margo Hall (prized Bay Area actor and co-founder of Campo Santo) teams up with formidable Bay Area musician-composer Marcus Shelby and his orchestra for this original, eclectic, song-filled autobiographical account of Hall's upbringing in the Detroit household of her beloved stepfather, leading jazz musician and Motown composer-arranger Teddy Harris Jr. Nov. 19–23, Z Space, SF; www.zspace.org.

SAN FRANCISCO FRINGE FESTIVAL

With 36 companies and 158 performances over 16 days — and a per-show ticket price of about 10 bucks or less — the SF Fringe is as cheap and plump and addictive as a ballpark frank, and far easier on your colon. Sept. 6–21, EXIT Theatreplex, SF; www.sffringe.org.

CAUGHT

The group show "Fuck Off 2," under way at Groninger Museum in the Netherlands, updates and celebrates a notorious (and officially quashed) 2000 exhibition in Beijing, which heralded the arrival of an uncompromising generation of Chinese contemporary artists, including Ai Weiwei (a contributing artist to the 2000 show and a co-curator of part two). Against the urgent and fascinating backdrop of art and political dissent in contemporary China comes 2by4 Theatre's world premiere of Caught, a play on the art of subterfuge, or the

subterfuge of art, by rising local playwright Christopher Chen (*The Hundred Flowers Project*) that centers on a major retrospective of work by "legendary" Chinese artist and dissident Lin Bo. Nov. 26–Dec. 21, ACT Costume Shop, SF; www.2by4theatre.com.

MEPHISTOPHELES

Meph-heads: Your Faustian fix awaits in one of the biggest spectacles to "grace" the stage at the San Francisco Opera this season or any: Arrigo Boito's 19th century adaptation of Goethe's *Faust*, with bass-baritone Ildar Abdrazakov in the delightfully malign title role and SF Opera's Nicola Luisotti on the podium. Sept. 6–Oct. 2, War Memorial Opera House, SF; www.sfopera.com.

THE EPISODES

Brontez Purnell Dance Company delivers the next iteration of the intriguing and intelligent work that debuted last March at the



Garage, which draws its physical and thematic inspiration from the ritual-like repetitions of the quotidian. Nov. 22–24, CounterPULSE, SF; www.counterpulse.org.

KEITH HENNESSY, HANA LEE ERDMAN, JASSEM HINDI

Among the many things one could say about the tantalizing lineup behind this three-act liquidizer of music, noise, improvisation, and performance, is that the evening reunites three impressive performer-agents from Hennessy's monumental *Turbulence (a dance about the economy)*. Dec. 6–7, CounterPULSE, SF; www.counterpulse.org. **SFBG**

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Safeword

WED SEP 4
8:30PM \$6 **ALL YOUR SISTERS**
Roses (memb. Abe Vigoda)
Here Come The Saviours

THU SEP 5
8:30PM \$7 **TEEPÉE** (Hozac, Miami)
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FRI SEP 6
9:30PM \$8 **BRONCHO**
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Choose your own adventure

Anything is possible
at the SF Fringe Festival



BY NICOLE GLUCKSTERN
arts@sfbg.com

THEATER For fans of experimental performance, there's nothing quite like the San Francisco Fringe Festival. Now a venerable 22 years old, the Fringe still retains its freewheeling nature, where anything goes and expecting the unexpected is the best approach. It's also served as a vital incubator for many now-established theater companies — including Cutting Ball, Crowded Fire, Mugwumpin, and Thrillpeddlers — and no other festival prepares theater artists for the business realities of self-producing quite like the Fringe. The fest makes them responsible for every detail of their show's success, including play creation, technical design, transportation, and audience outreach.

Hosted at the EXIT Theatre, which holds down the edge of the downtown theater district, the SF Fringe is the final stop on the annual Canadian Association of Fringe Festivals circuit (which stretches east to west across the North American continent). Over the years, it has welcomed artists from as nearby as the Mission District and as far away as Mauritius, drawing their names (literally) out of a hat during a public lottery to ensure that all applicants get an equal shot at participating.

This commitment to non-curation is what sets the Fringe apart from other theater festivals, as even the organizers don't know what to expect from a given show until the curtain goes up. With that caveat in mind, here's a sampling of shows that look promising for one reason or another — though your best bet, as always, is to see as many shows as possible and discover what stands out for you.

Solo shows are a Fringe staple, since technical considerations are skewed in favor of minimalist pro-

ductions. *With Held* offers a glimpse inside the mind and method of a local artist, John Held Jr.; playwright-performer Jeremy Greco (of *The Thrilling Adventures of Elvis in Space* infamy) spent over a year interviewing Held about his life, and another year creating a show out of the material. Rebecca M. Fisher (2007's *The Magnificence of the Disaster*) takes her audiences down south with *Memphis on My Mind*, while local comedian and circus school alumna Jill Vice brings them to the bar to pour everyone a (metaphorical) round in *The Tipped & the Topsy*. Triple threat musician, actor, and improv artist Jeff England promises to combine all of his talents in his solo offering *Tale Me Another*, while another triple threat (singer-dancer-actor) Melvin Brown brings his well-traveled performance piece *A Man, A Magic, A Music* to SF for the first time.

Shows which topically involve sex are another time-honored Fringe tradition, and this year's selection seems especially wide-ranging. There's *52 Letters*, by Regina Y. Evans, which delves into the tricky territory of sex-trafficking with a performance poetry format; and *The Women of Tu-Na House*, a solo show by Nancy Eng, who portrays eight women working the "massage parlor" circuit.

One sexy show that breaks into the territory of the fantastical is *Fish-girl*, co-created and performed by Siouxsie Q, creator of the popular sex worker podcast and blog the WhoreCast. A mermaid grapples with "the feeling of being half in one world and half in another," a common sentiment among sex workers, many of whom also "identify strongly with the mermaid myth," according to Q.

For lovers of the purely experimental there are always a few Fringe shows that are best categorized as impossible-to-categorize, and it's

often these shows that best encapsulate the spirit of what's possible, theatrically, in and out of the Festival. This year these include the welcome return of Popcorn Anti-Theater's traveling bus with a whole new lineup of performers (including clowns, comedienues, and shadow puppeteers) and new secret locations on their mysterious itinerary.

Fringe stalwarts Dark Porch Theatre return with what sounds like one of their most ambitious projects to date, *StormStressLenz*, a fractured remix of the works of J. M. R. Lenz, an 18th century German playwright of the little-referenced *sturm und drang* movement. Remounted in 30 small vignettes connected to one of six themes — love, tricks, conflict, sorrow, resolution, and reunion — the piece is said to be structured like a concert of chamber music, with director-translator Martin Schwartz as conductor. Davis Shakespeare Ensemble's *Nightingale* is a work of devised theater combining medieval and modern text, movement, shadow puppetry, and beat boxing; while performance artist Cara Rose DeFabio brings a follow-up to her 2012 multimedia piece *She Was a Computer* with *After the Tone*, a reflection on death, immortality, and technology with an audience participation component (hint: keep your cellphone on).

"This is my first Fringe, and I couldn't be more excited," DeFabio confides enthusiastically. "While at times it feels overwhelming, that abundance of choice and excitement is exactly what buoys the whole festival." **SFBG**

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Essential grace

..... Anticipating the season's standout dance performances

BY RITA FELCIANO
arts@sfbg.com

FALL ARTS Fall may no longer bring with it the nervous anticipation of entering a new classroom, clutching a shiny lunch box to your chest. But for those of us hooked on live performance, September brings its own thrills, as theaters, studios, and lofts reopen their doors. If dance happens to be your particular bag, you can't do much better than the here and now. Few other places in the country can beat the Bay Area for the sheer variety with which nude, slippered, and high-heeled feet take the stage.

SAN FRANCISCO SPECIAL: DANCE THEATER

EmSpace Dance's Erin Mei-Ling Stuart ranges far and wide for her new *Monkey Gone to Heaven*, exploring the role of prayer, meditation, and belief systems in primates of both the higher and the lower order. *Sept. 12-15 and 19-22, CounterPULSE, SF; www.counterpulse.org.*

For their new, multi-disciplinary *MU* — based on a Japanese legend about a young man who meets a mermaid and visits a lost continent at the bottom of the sea — First Voice art and life partners **Brenda Wong Aoki** and **Mark Izu** team up with ODC choreographer **Kimi Okada**. Young Kai Kane Aoki Izu portrays the traveler. *Sept. 27-29, Jewish Community Center of San Francisco, SF; www.jccsf.org.*

13th Floor Dance Theater's Jenny McAllister must have a thing for writers. She follows last year's witty take on the Bloomsbury crowd with *Being Raymond Chandler*, in which she channels the quintessential mystery icon as he's haunted by his fictional characters. *Oct. 26-27 and Nov. 1-2, ODC Theater, SF; www.13thfloordance.org.*

GREAT EXPECTATIONS

In the Netherlands the baton has been passed. It remains to be seen whether the long-time choreographic team — a rarity in itself — of Sol León and Paul Lightfoot can keep up the standards of the always superb **Nederlands Dans Theater**. *Oct. 23-24, Zellerbach Hall, Berk; www.calperfs.berkeley.edu.*

Good news: the **West Wave Dance Festival** is stayin' alive. Its new artistic director, Joe Landini, commissioned choreographers Anne-René Patraca, Anandha Ray, Holly Shawn, and Casey Lee Thorne for one program. He turned over the other three evenings to guest curators Dance Mission Theater, Jesse Hewit, and Amy Seiwert, who imprint their own view on the fest. *Sept. 16-Oct. 28, various venues, SF; www.west-wavedancefestival.org.*

Joe Goode is poet, a soothsayer, and a clown who addresses a loneliness that goes to the core of who we are. His particular perspective comes from being a gay man, but his reach is broad

and generous. Perhaps most important is his ability to continue finding intriguing new frameworks for his musings. The new *Hush* is based on six real-life stories. *Sept. 26-Oct. 5, Z Space, SF; www.joegoode.org.*

A rarity in contemporary dance, Los Angeles' **BodyTraffic** is not a single-choreographer company, but focuses its efforts on creating a rep from the most exciting new voices it can find. For SF it will be Kyle Abraham, Barak Marshall, and Richard Siegal — hip-hop, dance theater, and jazz. *Sept. 26-29, ODC Theater, SF; odcdance.org/bodytraffic.*

ANNIVERSARIES

At 20, **Smuin Ballet** has begun to make major inroads into drawing audiences with a repertoire that pushes the boundaries of ballet without disowning late founder Michael Smuin's heritage. Czech choreographer Jiri Kylián's *Return to a Strange Land* is a case in point. *Oct. 4-12, Palace of Fine Arts, SF; www.smuinballet.org.*

To honor **Bill T. Jones/Arnie Zane Dance Company's** three decades of rethinking dance, Yerba Buena Center for the Arts has scheduled exhibits, conversations, master classes, video screenings, a site-specific piece at CounterPULSE (Oct. 10), and a rethinking of a classic. In *A Rite* Jones works with theater pioneer Anne Bogart for a fresh take on Stravinsky's masterwork *The Rite of Spring*. *Oct. 7-13, YBCA and CounterPULSE, SF; www.ybca.org.*

For its 40th anniversary, Oakland-based **Dimensions Dance Theater** makes a rare appearance in SF. At this year's SF Ethnic Dance Festival, the company just about tore the roof off YBCA with its explosively joyous take on a New Orleans funeral. The anniversary program offers glimpses into past — going back to 1973 — and the world premiere of *Rhythms of Life Down the Congo Line*. *Oct. 5, YBCA, SF; www.dimensionsdance.org.*

FREEBIES

Flamenco's La Tania and ODC/Dance (with *Waving Not Drowning: A Guide to Elegance*, featuring paper dresses) are among the participants in Cal Performances' annual hit show, **Fall Free for All**, an all-day open house of live performances on the UC Berkeley campus. *Sept. 29, UC Berkeley, Berk; calperfs.berkeley.edu.*

Janice Garrett and Charles Moulton of **Garrett + Moulton Productions** seem to inspire each other in pursuing the unknown with a common language. *A Show of Hands* is their latest endeavor — daytime performances exploring gestures with the help of Dan Becker's commissioned score, performed live by the Friction Quartet. *Oct. 17-26, Jewish Community Center of San Francisco, SF; www.garrettmoulton.org.*

Offered at noon every first Friday, the **Rotunda Dance Series**, presented by Dancers' Group and World Arts West, makes City Hall sing in a dance-by-the-people, for-the-people sort of way. Kicking off the new season is Peruvian dance company Asociación Cultural Kanchis. *Starts Sept. 6, City Hall, SF; www.dancersgroup.org. SFBG*

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Where the art is

..... The season's must-see gallery and museum shows

BY MATT FISHER
arts@sfbg.com

FALL ARTS If advance schedules and press releases are any indication, this fall we'll see a resurgence of nuanced, informed abstract painting in galleries around the Bay Area. Thoughtful formalist and abstract painting is always percolating somewhere beneath the flashier strata of the art world, and I'm heartened to see the number of galleries prepping shows that allow it some spotlight.

Another welcome development is the migration of four solid programs from downtown locations to within a block of each other in Potrero. Epicenter shift? Maybe not. But the Brian Gross, Catharine Clark, Jack Fischer, and George Lawson galleries — along with Hosfelt gallery — definitely give you a reason to add Potrero to your gallery route.

CHRISTOPHER BURCH, AGGREGATE SPACE

Christopher Burch offers darkly skewed takes on *Song of the South* allegories. His installation puts familiar and invented characters into terse psychological situations, recasting and heightening blues music lyrics in ways familiar to fans of Kara Walker. *Through Sept. 21. 801 West Grand, Oakl; www.aggregateinspace.com.*

ALICE CATTANEO, ROMER YOUNG

The Milanese sculptor starts with fairly modest materials — cardboard, felt, wire — to make precise, fragile assemblages in precise, contradictory ways that recall both Richard Tuttle and Fred Sandback. She'll be in residency at Romer Young during September creating site-specific work for the Potrero space. *Sept. 5—30, 1240 22nd St, SF; www.romeryounggallery.com.*

SANDY KIM, EVER GOLD

Sandy Kim's hot, post-Vice photographs mine the now-familiar tropes of confessional, in-your-face documentary much better than most. Her flashy work communicates an immediacy and offhand confidence along with great attention to color and texture. *Sept. 5—Oct. 5, 441 O'Farrell, SF; www.evergoldgallery.com.*

LINDA GEARY, STEVEN WOLF FINE ARTS

Linda Geary's intuitive formalist paintings strike an assured balance of rigor and looseness, clarity and experimentation. Accompanying her paintings will be the group show "Hotbox Forever," which she curated to include abstract painters Wendy White, Lecia Del-Rios, Jeffrey Gibson, and Maria Weatherford. *Sept. 7—Oct. 19, 2747 19th St, Ste A, SF; www.stevenwolffinearts.com.*

ERIN LAWLOR, GEORGE LAWSON (POTRERO GALLERY)

Parisian Erin Lawlor's lush, nuanced abstract oil paintings evoke both Baroque dynamism and a cool, contemporary

repose, all within a focused manner of execution and fairly subdued color palette. This show inaugurates George Lawson's expansion into a second SF gallery in Potrero, a very welcome development for fans of abstract painting, as Lawson has a honed eye and a pretty deep stable. *Sept. 7—Oct. 5, 315 Potrero, SF; www.georgelawsongallery.com.*

WARD SCHUMAKER, JACK FISCHER

Ward Schumaker makes loose, gestural, mixed-media paintings, sculpture, and collage that tend to mix formal and narrative concerns by way of text, brushwork, and color field painting. His moody, ruminative compositions display a sure hand and questioning but unfussy approach. *Sept. 7—Oct. 12, 49 Geary, SF; www.jackfischergallery.com.*

2012 SECA ART AWARD: ZAROUHIE ABDALIAN, JOSH FAUGHT, JONN HERSCHEND, DAVID WILSON

With its building under construction, the San Francisco Museum of Modern Art is setting up four different site-specific projects to highlight its 2012 SECA Art Award winners, bestowed biennially on the Bay Area's breakout artists. Zarouhie Abdalian will install programmed bells to ring in front of City Hall in Oakland; Josh Faught will create new

woven sculptures for the Neptune Society Columbarium; David Wilson will create multidimensional experiences along walking routes at six outdoor locations; and Jonn Herschend will premiere a short film on the museum's rooftop taking the building's closure as a point of departure. *Sept. 14—Nov. 17, various locations; www.sfmoma.org.*

EDWARD BURTYNSKY, RENA BRANSTEN

Burtynsky is famous for his arresting landscape photography which, like Richard Misrach, interrogates the way humans have irrevocably interrupted natural processes. His Rena Bransten show will feature aerials and large format shots related to water consumption and control in nine countries. *Oct. 24—Dec. 14, 77 Geary, SF; www.renabranstengallery.com.*

"DAVID HOCKNEY: A BIGGER EXHIBITION," DE YOUNG MUSEUM

Hockney is one of those artists that on paper ought to be talked about more: prolific, likable, a pioneer in his day, author of a mildly controversial art history book, and all that. His large-scale landscapes from the last decade get the retrospective treatment here, hopefully reminding us why at one point he was one of the world's most famous living artists. *Oct. 26—Jan. 20, 50 Hagiwara Tea Garden Dr., SF; deyoungeyoungfamsf.org.*

CHRIS FRASER, HIGHLIGHT

Chris Fraser uses splintered and filtered beams of light in installations that recast space in terms of mathematical rigor, reworked scale, and pregnant narrative. *Nov. 28—Jan. 18, 17 Kearny, SF; www.highlightgallery.com. SFBG*





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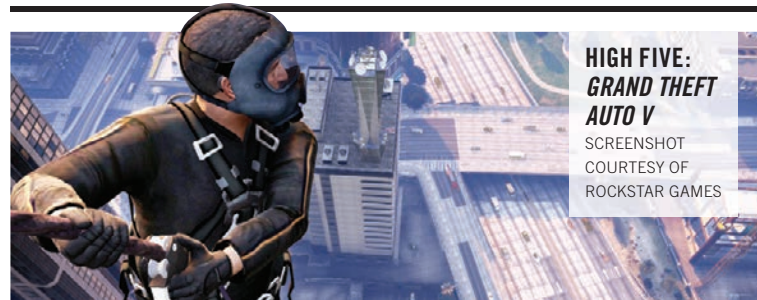
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ARTS + CULTURE GAMER



HIGH FIVE:
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Big game hunting 'GTA V' and the rest

BY PETER GALVIN
arts@sfbg.com

FALL ARTS As summer slips away for another year, our consolation prize is that we are about to witness one of the most jam-packed seasons gaming has ever seen. Not only are we welcoming two spiffy new game consoles for the first time in six years, but here are six games that prove those suddenly less-shiny systems you already have are not going quietly.

GETTING IN EARLY

Before bidding summer a true farewell, we can enjoy a few releases that sneaked in at the tail end of August.

Saints Row IV (Volition, Inc.; out now) is the best *Saints* game so far, marrying the gritty crime-sandbox foundation of its past with the incongruity of superpowers. As president of the United States, you're tasked with entering the computer simulation of a small city to fight aliens with super-speed and telekinesis, as well as with novel alien weapons like the Inflato-ray, the Abduct-O-Matic, and the Dubstep Gun, which shoots actual rays of concentrated *dubstep*. It's all very silly, but the series has found the sweet spot between funny and stupid.

Similarly, **The Bureau: XCOM Declassified** (2K Marin; out now) seeks to join the strategy tactics of its past with the in-vogue third-person shooter — albeit with less successful results. Set in America of the 1960s, *The Bureau* is meant to divulge the humble beginnings of an alien-busting government organization known as the XCOM (Extraterrestrial Combat) unit. Unfortunately, the game's publicly turbulent development is reflected in its rough-edged, bland shooter mechanics. Still, for franchise devotees there's fun and horror in seeing the XCOM franchise try on a new hat.

GANGBUSTERS

Telltale Games' *The Walking Dead* was undoubtedly last year's breakout success. A zombie game more interested in the bits that *didn't* involve mowing down hordes of the undead, the series of five short "episodes" forced

players to make quick life-or-death decisions with no single correct answer. Season one made a good case for video games as a viable storytelling medium and, with **The Walking Dead Season Two** slated for this fall (release date TBD), we're about to find out if Telltale can make a nation of gamers cry twice.

You probably already knew there was a new *Grand Theft Auto* coming: it's kind of a big deal. This year's **Grand Theft Auto V** (Rockstar North; Sept. 17) brings the series back to Los Santos, the faux-Los Angeles setting last seen in 2004's *Grand Theft Auto: San Andreas*, and boasts a healthy three simultaneously playable protagonists (compared to most games' paltry one). *GTA V* will no doubt give us beaucoup gunfights and explosions — but it's the little diversions like deep-sea diving, tennis, yoga, shopping, and bike riding that make this one look special. Finally, a version of *The Sims* that involves committing felonies!

NEW IPS

If one word could describe this generation of blockbuster gaming, it would likely be *sequels* — so it's encouraging to see a pair of promising new titles.

Beyond: Two Souls (Quantic Dream; Oct. 8) is from the studio that brought you *Heavy Rain*, the ultra-cinematic choose-your-own adventure detective game about a serial killer who drowns his victims in rainwater. *Beyond*, too, seems intent on imitating film, sporting a convincing, motion-captured performance by Ellen Page as a young girl who has spent her life linked to a ghost. Willem Dafoe also stars? Sold!

Finally, much-buzzed-about **WATCH_DOGS** (Ubisoft Montreal; Nov. 19) draws on our fear of surveillance and technology's overwhelming dominance of our everyday lives, and takes that fear to the extreme. As an uber-hacker capable of manipulating the technology around him — from street lights to ATMs to your social media profile — using his cellphone, *WATCH_DOGS* might be the rare sci-fi game with brains. **SFBG**

ARTS + CULTURE FAIRS + FESTIVALS

Listings are compiled by Guardian staff.

SEPT. 14-15
Ghirardelli Chocolate Festival Ghirardelli Square, 900 North Point, SF; ghirardellisq.com/chocolate-festival. Noon-5pm, \$25 for 15 chocolate tastings. Project Open Hand benefits from the 18th annual incarnation of this delectable festival. New for 2013, there'll be a "Chocolate and Wine Pavilion" for guests over 21, plus the ever-popular hands-free ice cream eating contest; chef demos; and a talk by Ghirardelli's "Chocolate Professor," Steve Genzoli, on the art of chocolate-making.

SEPT. 15
Comedy Day Sharon Meadow, Golden Gate Park, SF; www.comedyday.com. Noon-5pm, free. The 33rd incarnation of this local tradition boasts "one stage, five hours, 40 comedians, and a million laughs!" Performers include Will Durst, Tom Ammiano, Natasha Muse, Johnny Steele, Tony Sparks, and more.

SEPT. 20-22
Oktoberfest by the Bay Pier 48, SF; www.oktoberfestbythebay.com. Fri, 5pm-midnight; Sat, 11am-5pm and 6pm-midnight; Sun, 11am-6pm, \$25-75 (kids 13-18, \$5 for Saturday day session or Sunday only). "Tasty food, cold beer, and sizzling oompah music," y'all. How do you say y'all in German? Anyway, if you have lederhosen, now's your chance to wear it. The 21-piece Chico Bavarian Band headlines this annual sudsy bacchanal.

SEPT. 21-22
Polk Street Blues Festival Polk between Pacific and Union, SF; www.polkstreetbluesfestival.com. 10am-6pm, free. Back for its fourth year, this up-and-coming fest boasts two music stages, arts and crafts vendors, and gourmet eats. Visit the website in the weeks before the event for updated performer information.

SEPT. 27-29
Eat Real Festival Jack London Square, Oakl; www.eatrealfest.com. Fri, 1-9pm; Sat-Sun, 10:30am-5pm, free. No dish costs more than five bucks at this showcase of sustainable Bay Area cuisine (and local beer and wine, too). The fest also offers up DIY demos ("from home



THE MEEHAN BROTHERS TAKE THE STAGE AT COMEDY DAY. PHOTO BY DAN DION

cheese making to backyard chickens"), live music, butchery contests, and more.

SEPT. 28
Superhero Street Fair Waterfront Boardwalk Oasis overlooking Islais Creek, 1700 Indiana, SF; www.superherosf.com. 2pm-midnight, \$20 (\$10 in costume). Holding out for a hero? Why not just be one yourself at this fourth annual fiesta? Seven stages with 17 "sound camps" (dubstep, reggae, drum and bass, etc.) set the mood, plus there'll be bands (including SF's own pint-sized rockers Haunted By Heroes), robot dancers Anna and the Anadroids, exhibits by the Cartoon Art Museum

and Mission Comics, a "Superhero Bootcamp," and lots more heroic (and villainous!) fun.

SEPT. 29
Folsom Street Fair Folsom between Seventh and 12th Sts, SF; www.folsomstreetfair.com. 11am-6:30pm, free (gate donations benefit charity). In honor of Folsom's 30th anniversary, the fest goes for 30 extra minutes this year. That means 30 extra minutes of kinky, leather-clad fun with an estimated 400,000 fellow revelers, plus over 200 exhibitor booths (selling gear for every fetish), multiple stages of live music and DJs, and naked butts as far as the eye can see.

OCT. 6
Castro Street Fair, Castro at Market, SF; www.castrostreetfair.org. 11am-6pm, free. Celebrating its landmark 40th anniversary, this popular gathering brings pop star Peaches to headline its main stage; her act includes a tribute to late disco legend Sylvester, who performed at the 1975 Castro Street Fair.

OCT. 11-19
Litquake Various venues, SF; www.litquake.org. San Francisco's Literary Festival unfurls for over a week of poetry, fiction, and non-fiction

author events, interactive activities, and more—including the insanely popular annual Lit Crawl. Check the website as the event approaches for info on special guests.

OCT. 12-13
Alternative Press Expo Concourse Exhibition Center, 635 8th St, SF; comic-con.org/ape. Times and ticket prices TBD. For 20 years, APE has promoted alternative and self-published comics, and this year looks to be a stellar one: Guests include Zippy the Pinhead creator Bill Griffith, and there'll be another edition of "Comic Creator Connection," helping writers and artists come together to make creative magic.

OCT. 19
Potrero Hill Festival 20th St between Wisconsin and Missouri, SF; www.potrerofestival.com. 11am-4pm, free. The 24th celebration of one of SF's hilliest 'hoods features local food vendors, historians, entertainment, artists, and more.

OCT. 26
Noe Valley Harvest Festival, 24 Street between Church and Sanchez, SF; www.noevalleyharvest-festival.com. 10am-5pm, free. This fest offers old-fashioned family fun to kick off the holiday season, with a certain amount of Halloween flair to boot: there'll be a pumpkin patch (and pumpkin decorating), costume contests for kids and dogs, a pie-eating contest, and more.

NOV. 9-10
Green Festival Concourse Exhibition Center, 635 8th St, SF; www.greenfestivals.org. Sat, 10am-6pm; Sun, 11am-5pm, ticket price TBD. Presentations and panel discussions on sustainable living and other green issues, plus "the nation's largest green marketplace for the conscious consumer" for all your eco-conscious gift-giving needs.

NOV. 23-DEC. 22
Great Dickens Christmas Faire Cow Palace, 2600 Geneva, SF; www.dickensfair.com. Nov 23-24, Nov 29-Dec 1, Dec 7-8, 14-15, and 21-22, 10am-7pm, ticket price TBD. Because it wouldn't be Christmas in San Francisco without this long-running interactive, festively detailed dose of Victorian London. Roasted chestnuts for everyone! **SFBG**

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Mohau Modisakeng, *Qhatha*, 2011
Courtesy of the artist and Brundyn + Gonsalves, Capetown, South Africa

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Early work and new production from five artists whose irreverent, community-centered, politically charged, nostalgic, immediate, punk and folk sensibilities helped form and launch the Mission School.

Margaret Kilgallen, *Untitled*, 2000
Courtesy of the Margaret Kilgallen Estate and Ratio 3, San Francisco



DISCO INFERNO: AMY ADAMS, BRADLEY COOPER, JEREMY RENNER, CHRISTIAN BALE, AND JENNIFER LAWRENCE STAR IN *AMERICAN HUSTLE*.

PHOTO BY FRANCOIS DUHAMEL

Silver screen playbook

Hollywood and rep-house picks for the season

BY CHERYL EDDY
cheryl@sfbg.com

FALL ARTS In the Bay Area film scene, the volume is pretty much turned all the way up, all year 'round. But fall is particularly jam-packed: We've got more festivals and art-house events than we know what to do with — and coupled with the buzzy Hollywood stuff, film fans best prep for a solid diet of popcorn until New Year's Eve. Or you could pick and choose the events and openings that excite you the most, using my multi-point plan as a jumping-off point.

12 Years a Slave (Oct. 18) The latest from provocative filmmaker Steve McQueen (2011's *Shame*) adapts the 1853 autobiography of black free-man Solomon Northrup (Chiwetel Ejiofor), who was kidnapped and forced to work on Southern plantations. The intriguing cast includes Brad Pitt and McQueen stalwart

Michael Fassbender — who'll also co-star in Ridley Scott's upcoming *The Counselor* — and Quvenzhané Wallis, in her first role since 2012's *Beasts of the Southern Wild*.

The Wolf of Wall Street (Nov. 15) Martin Scorsese directs muse Leonardo DiCaprio (alongside Jonah Hill, Jean Dujardin, and Matthew McConaughey) in this account of a Wall Street tycoon's rise and spectacular fall. If the zippy trailer is any indication, *Wolf* just might atone for the last Scorsese-DiCaprio collab, 2010 stinker *Shutter Island*.

Nebraska (Nov. 22) Two years after *The Descendants*, Alexander Payne returns with another sad-dad tale, but seriously, nobody does it better. Here, the troubled patriarch — a man rambling from Montana to Nebraska with his son (Will Forte) in search of sweepstakes winnings — is played by Bruce Dern, who won Best Actor at Cannes and is a likely Oscar nominee.

Inside Llewyn Davis (Dec. 20) The Coen Brothers' latest follows an up-and-coming folk singer in 1961 Greenwich Village. Appropriately, up-and-coming actor Oscar Isaac stars, alongside a cast of Coen regulars (John Goodman) and noobs (Carey Mulligan, Justin Timberlake).

The Monuments Men (Dec. 18) He's got his Best Picture Oscar (for producing 2012's *Argo*); now George Clooney returns to the director's chair to guide a gold-star ensemble (Matt Damon, Cate Blanchett) through this thriller about art curators rushing to preserve Nazi-nabbed artworks.

Anchorman 2: The Legend Continues (Dec. 20) Appropriately enough, in a season stuffed with dude-heavy stories, the ultimate manly man returns. What have Ron Burgundy (Will Ferrell) and his San Diego news posse (Steve Carell, Paul Rudd, etc.) been up to for the past nine years? (And confidential to Ferrell: will we ever see *Step Brothers 2*? Asking for a friend.)

American Hustle (Dec. 25) Just a year after the success of *Silver Linings Playbook*, David O. Russell returns with this crime drama about a con artist who becomes unlikely partners with a federal agent. Stars

include *Playbook*'s Bradley Cooper, Jennifer Lawrence, and Robert De Niro, plus Christian Bale, Amy Adams, and Jeremy Renner.

BEYOND HOLLYWOOD

New Parkway (www.thenew-parkway.com) In addition to its second-run programming (*Man of Steel* goes down easier with tasty pizza), Oakland's speakeasy continues its theme nights, including the "Thrillville Theater" cult showcase, and the free "First Friday Shorts." Sept. 6's event features short films by and about transmen of color.

Vortex Room (Facebook: The Vortex Room) Step into the Vortex lair for September's "Margheritiville," four weeks of Thursday night double features dedicated to trashy Italian genre master Antonio Margheriti — including 1980's immortal *Cannibal Apocalypse*.

The **Castro** (www.castrotheatre.com), the **Roxie** (www.roxie.com), and Berkeley's **Pacific Film Archive** (bampfa.berkeley.edu) share hosting duties on a Pier Paolo Pasolini retrospective that includes 1975's oft-banned *Salò, Or the 120 Days of Sodom*. Also at the Castro, look for tributes to the late Karen Black (Sept. 18) as well as a restored print of 1973's *The Wicker Man* (Oct. 4-5). Anticipated fall-calendar bookings at the Roxie include acclaimed DC sniper drama *Blue Caprice* (Sept. 20), and shot-on-the-sly-at-Disneyland saga *Escape From Tomorrow* (Oct. 11).

At the **Yerba Buena Center for the Arts** (www.ybca.org), September brings "Local Boy Makes Good: New Bay Area Film" as well as "Back In the Day: New Films on Hip-Hop and Urban Subculture." Later in the season, look for "Age Limit May Vary in Certain Areas: A History of X-Rated Film"

(Nov.-Dec.), and a Rainer Werner Fassbinder series (Oct.-Dec.) that'll also play at the Roxie and the PFA.

Speaking of the PFA, catnip for film fans awaits with "Dark Matters: The Films of William Friedkin" (Sept. 12-21), who proved he hasn't lost his touch with 2011's *Killer Joe*. Head-spinning bonus: the man behind 1971's *The French Connection* and 1973's *The Exorcist* makes an in-person visit Sept. 21, between screenings of *Joe* and 1980's *Cruising*.

Experimental junkies will want to check the **San Francisco Cinematheque** (www.sfcinema-theque.org) and **Other Cinema** (www.othercinema.com) pages for seasonal updates, while midnight-movie fiends can rely on **Midnites for Maniacs** (www.midnitesformaniacs.com); next show is a "Back to Skool" theme, Sept. 20 at the Castro) and **Midnight Movies at the Clay** (www.landmarktheatres.com), which dares to dunk 1996's *Space Jam* (Sept. 20-21) onto its calendar.

Pencil in Oct. 2-3 for the **Exploratorium** (www.exploratorium.edu) premiere of Sam Green's new cinematic event, *Fog City*, with live music composed for the film by New York band the Quavers.

Fall's largest local film festival is the **Mill Valley Film Festival** (www.mvff.com); the 36th incarnation runs Oct. 3-13 and includes a tribute to 80-year-old Z (1969) filmmaker Costa-Gavras. But don't overlook the smaller fests: Cine+Mas, the San Francisco Latino Film Festival (Sept. 12-27; www.sflatinofilmfestival.com); the Atheist Film Festival ("a film festival you can believe in"), Sept. 14 at the Roxie (www.sfatheistfilmfestival.org); the San Francisco Irish Film Festival (Sept. 19-21; www.sfirishfilm.com); the San Francisco Transgender Film Festival (Nov. 8-10; www.sftff.org); the Oakland Underground Film Festival (Sept. 25-29; www.oakuff.org); the Arab Film Festival (Oct. 11-13; www.arabfilmfestival.org); the American Indian Film Festival (Nov. 1-10; www.aifisf.com); and the 3rd I San Francisco International South Asian Film Festival (Nov. 7-10; www.thirdi.org). And probably 10-12 more that I haven't heard about yet.

If none of those festivals tick your boxes, head to the **San Francisco Film Society's** calendar (www.sffs.org) to parse its meaty schedule, kicking off with programs devoted to Egyptian filmmaker-in-residence Mohamed Diab (Oct. 1-15). Then, throughout the fall, SFFS presents films from Hong Kong, Zurich, Taiwan, France, Italy, and right here in the Bay Area. **SFBG**

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OPENING

Closed Circuit British thriller about a pair of lawyers (Eric Bana, Rebecca Hall) drawn into a possible government cover-up while investigating a London explosion. (1:36) *Piedmont, Shattuck.*

Drinking Buddies Mumblecore grows up in this latest from actor-writer-director Joe Swanberg (currently starring in *You're Next*), about brewery co-workers Kate (Olivia Wilde) and Luke (Jake Johnson), BFFs who'd obviously be the perfect couple if they weren't already hooked up with significant others. At least, they are at the start of *Drinking Buddies*; the tension between them grows ever-more loaded when the messy, chaotic Kate is dumped by older boyfriend Chris (Ron Livingston) — a pairing we know is bound to fail when we spot him chiding her for neglecting

to use a coaster. Luke's long-term coupling with the slightly younger but way-more-mature Jill (Anna Kendrick) is more complicated; all signs indicate how lucky he is to have her. But the fact that they can only meander around marriage talk indicates that Luke isn't ready to settle down — and though Jill may not realize it, Luke's feelings for Kate are a big reason why. Working from a script outline but largely improvising all dialogue, Swanberg's actors rise to the challenge, conveying the intricate shades of modern relationships. Their characters aren't always likable, but they're always believable. Also, fair warning: this movie *will* make you want to drink many, many beers. (1:30) *Roxie.* (Eddy)

Getaway Ethan Hawke and Selena Gomez team up in a high-speed, high-stakes race to save Hawke's kidnapped wife. Jon Voight co-stars as "Mysterious Voice," so there's that. (1:29)

The Grandmaster The *Grandmaster* is dramatic auteur Wong Kar-Wai's take on the life of kung-fu legend Ip Man — famously Bruce Lee's teacher, and



already the subject of a series of Donnie Yen actioners. This episodic treatment is punctuated by great fights and great tragedies, depicting Ip's life and the Second Sino-Japanese War in broad strokes of martial arts tradition and personal conviction. Wong's angsty, hyper-stylized visuals lend an unusual focus to the Yuen Woo-Ping-choreographed fight scenes, but a listless lack of

narrative momentum prevents the dramatic segments from being truly engaging. Abrupt editing in this shorter American cut suggests some connective tissue may be missing from certain sequences. Tony Leung's performance is quietly powerful, but also a familiar caricature from other Wong films; this time, instead of a frustrated writer, he is a frustrated martial artist. Ziyi Zhang's turn as the driven, devastated child of the Northern Chinese Grandmaster provides a worthy counterpoint. Another Wong cliché: the two end up sadly reminiscing in dark bars, far from the rhythm and poetry of their martial pursuits. (1:48) *Four Star.* (Stander)

Instructions Not Included Mexican superstar Eugenio Derbez stars in this comedy about a ladies' man who finds redemption when he's suddenly tasked with being a single parent to his young daughter. (1:55) **One Direction: This Is Us** Take them home? The girls shrieking at the opening minutes of *One Direction: This Is Us* are certainly raring to — though by the closing credits, they might feel as let down as a Zayn Malik fanatic who was convinced that he was definitely

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FILM LISTINGS

future husband material. Purporting to show us the real 1D, in 3D, no less, *This Is Us* instead vacillates like a boy band in search of critical credibility, playing at an “authorized” look behind the scenes while really preferring the safety of choreographed onstage moves by the self-confessed worst dancers in pop. So we get endless shots of Malik, Niall Horan, Liam Payne, Harry Styles, and Louis Tomlinson horsing around, hiding in trash bins, punking the road crew, jetting around the world, and accepting the adulation of innumerable screaming girls outside — interspersed with concert footage of the lads pouring their all into the poised and polished pop that has made them the greatest success story to come out of *The X Factor*. Too bad the music — including “What Makes You Beautiful” and “Live While We’re Young” — will bore anyone who’s not already a fan, while the 1D members’ well-filtered, featureless, and thoroughly innocuous on-screen personalities do little to dispel those yawns. Director Morgan Spurlock (2004’s *Super Size Me*) adds just a dollop of his own personality, in the way he fixates on the tearful fan response: he trots out an expert to talk about the chemical reaction coursing through the excitable listener’s system, and uses bits of animation to slightly puff up the boy’s live show. But generally as a co-producer, along with 1D mastermind Simon Cowell, Spurlock goes along with the pop whitewashing, sidestepping the touchy, newsy paths this biopic could have sallied down — for instance, Malik’s thoughts on being the only Muslim member of the biggest boy band in the world — and instead doing his best undermine that also-oh-so-hyped 3D format and make One Direction as tidily one dimensional as possible. (1:32) (Chun)

The Patience Stone “You’re the one that’s wounded, yet I’m the one that’s suffering,” complains the good Afghan wife of *Patience Stone* in this theatrical yet charged adaptation of Atiq Rahimi’s best-selling novel, directed by the Kabul native himself. As *The Patience Stone* opens, a beautiful, nameless young woman (Golshifteh Farahani) is fighting to not only keep alive her comatose husband, a onetime Jihadist with a bullet lodged in his neck, but also simply survive on her own with little money and two small daughters and a war going off all around her. In a surprising turn, her once-heedless husband becomes her solace — her silent confidante and her so-called patience stone — as she talks about her fears, secrets, memories, and desires, the latter sparked by a meeting with a young soldier. Despite the mostly stogy treatment of the action, mainly isolated to a single room or house (although the guerilla-shot scenes on Kabul streets are rife with a feeling of real jeopardy), *The Patience Stone* achieves lift-off, thanks to the power of a once-silenced woman’s story and a heart-rending performance by Farahani, once a star and now banned in her native Iran. (1:42) *Opera Plaza, Shattuck.* (Chun)

Short Term 12 A favorite at multiple 2013 festivals (particularly SXSW, where it won multiple awards), *Short Term 12* proves worthy of the hype, offering a gripping look at twentysomethings (led by Brie Larson, in a moving yet unshowy performance) who work with at-risk teens housed in a foster-care facility, where they’re cared for by a system that doesn’t always act with their best interests in mind. Though she’s a master of conflict resolution and tough love when it comes to her young charges, Grace (Larson) hasn’t overcome her deeply troubled past, to the frustration of her devoted boyfriend and co-worker (John Gallagher, Jr.). The crazy everyday drama — kids mouthing off, attempting escape, etc. — is manageable enough, but two cases cut deep: Marcus (Keith Stanfield), an aspiring musician who grows increasingly anxious as his 18th birthday, when he’ll age out of foster care, approaches; and 16-year-old Jayden (Kaitlyn Dever), whose sullen attitude masks a dark home life that echoes Grace’s own experiences. Expanding his acclaimed 2008 short of the same name, writer-director Destin Daniel Cretton’s wrenchingly realistic tale achieves levels of emotional honesty not often captured by narrative cinema. He joins *Fruitvale Station* director Ryan Coogler as one of the year’s most exciting indie discoveries. (1:36) *California, Metreon.* (Eddy)

Thérèse Both Emma Bovary and Simone de Beauvoir would undoubtedly relate to this increasingly bored and twisted French woman of privilege stuck in the sticks in the ‘20s, as rendered by novelist François Mauriac and compellingly translated to the screen by the late director Claude Miller. Forbiddingly cerebral and bookish yet also strangely passive and affectless, Thérèse (Audrey Tautou) looks like she has it all from a distance — she’s married to her best friend’s coarse, hunting-obsessed brother (Gilles Lellouche) though envious of her chum’s affair with a handsome and free-thinking Jewish student. Turns out she’s as trapped and close to death as the birds her spouse snares in their forest, and the suffocatingly provincial ways of family she’s married into lead her to undertake a dire course of action. Lellouche adds

nuance to his rich lunk, but you can’t tear your eyes from Tautou. Turning her pinched frown right side up and hardening those unblinking button eyes, she plays well against type as a well-heeled, sleepwalking, possibly sociopathic sour grape, effectively conveying the mute unhappiness of a too-well-bred woman born too early and too blinkered to understand that she’s desperate for a new century’s freedoms. (1:50) *Opera Plaza, Shattuck.* (Chun) **SFBG**

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The following is contact information for Bay Area first-run theaters.

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Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City.

(650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. (800) FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352902-00. The following is doing business as NORTH VENTURES. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/07/13. This statement was signed by Donally Harrison in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 7, 2013. L#00122. Publi- cation: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352882-00. The following is doing business as: Q.T. International Fashions and Designs. The business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on: 08/06/13. This statement was signed by Uyen Quynh The Tran in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2013. L#00119 Publi- cation: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352975-00. The following is doing business as MIGHTY HERTZ. The business is conducted by an individual. Reg- istrant commenced business under the above-listed fictitious business name on: 08/12/13. This statement was signed by Jason Kwan in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on August 12, 2013. L#00121 Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352748-00. The following is doing business as CAPITAL RESTAURANT. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 07/31/13. This statement was signed by Samantha Lo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on July 31, 2013. L#00117. Publication: SF Bay Guardian. Dates: August 14, 21, 28 and September 4, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352695-00. The following is doing business as People+. The business is conducted by a corporation. Registrant commenced business under the above-list- ed fictitious business name on: 7/10/13. This statement was signed by Peter R. Ber- ger II in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on July 29, 2013. L#00114;Publication: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352424-00. The following is doing business as INGLESIDE PIZZA. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 07/16/13. This statement was signed by Oliver Gialogo in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on July 16, 2013. L#00115 Publi- cation: SF Bay Guardian. Dates: August 7, 14, 21, 28, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352800-00. The following is doing business as SCULPTURE SALON S.F. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/02/13. This statement was signed by Maria Florencia Aleman in CA. This state- ment was filed by Melissa Ortiz, Deputy County Clerk, on August 2, 2013. L#00116 Publication: SF Bay Guardian. Dates: Au- gust 7, 14, 21, 28, 2013.
NOTICE OF APPLICATION TO SELL ALCO- HOLIC BEVERAGES. Date of Filing Applica- tion: August 6, 2013. To Whom It May Con- cern: The name of the applicant is: JEKATERINA BARKAUSKAS. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alco- holic beverages at: 3047 MISSION ST., SAN FRANCISCO, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00118; Publication Date: August 14, 21, 28, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549703. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Emily Suzanne Hall & Donald Craig Campbell for change of name. TO ALL INTERESTED PER- SONS: Petitioner Emily Suzanne Hall filed a petition with this court for a decree chang- ing names as follows: Present Name: Wins- ton Blake Campbell. Proposed Name: Wins- ton Blake Hall-Campbell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/08/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on August 8, 2013. L#00120, Publication dates: August 14, 21, 28 and September 4, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353194-00. The following is doing business as GES CONSULTING. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 08/15/13. This statement was signed by Glenn Singleton in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 21, 2013. L#00123. Publication: SF Bay Guardian. Dates: August 28, and September 4, 11, 18, 2013.
NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 30, 2013. To Whom It May Concern: The name of the applicant is: CLUB MINIBAR INC., SERENITY NOW LESSEE, INC. The applicant listed above is applying to The Depart- ment of Alcoholic Beverage Control to sell alcoholic beverages at: 414 OFARRELL ST, SAN FRANCISCO, CA 94102-1701. Type of Licenses Applied for: 47 – ON-SALE GEN- ERAL EATING PLACE, 66 – CONTROLLED ACCESS CABINET PERMIT, 68 – PORTABLE BAR (3 UNITS), 58 – CATERER’S PERMIT. L#00124; Publication Date: August 28, 2013.
PUBLIC NOTICE: Notice of the Initiation of the Section 106 Process, Public Participation. AT&T Mobility LLC plans to replace existing wireless telecommunications antennas on an existing building located at 950-964 Market Street, San Francisco, California. The antennas will be installed at a height of 43 feet above ground level. AT&T seeks comments from all interested persons on the impact of the collocation on any districts, sites, buildings, struc- tures, or objects significant in American history, architecture, archaeology, engineering, or culture, that are listed or eligible for listing in the National Register of Historic Places. Specific infor- mation about the project, including the historic preservation reviews that AT&T has conducted pursuant to the rules of the Federal Communications Commission (47 C.F.R. Sections 1.1307(4)) and the Advisory Council on Historic Preservation (36 C.F.R. Part 800) will be made avail- able to interested persons who request the information from the contact below. All questions, comments, and correspon- dence should be directed to the following by September 28, 2013: Holly Moore, Diablo Green Consulting Inc., 231 Market Place #186, San Ramon, CA 94583 (holly.moore@diablogreen.com). Written or verbal substantive comments received at the above address within the review period will be addressed.

review period will be addressed.
PUBLIC NOTICE: Notice of the Initiation of the Section 106 Process, Public Participation. AT&T Mobility LLC plans to replace existing wireless telecommunications antennas on an existing building located at 4150 Clement Street, San Francisco, California. The antennas will be installed at a height of 84 feet above ground level on the penthouse. AT&T seeks comments from all interested persons on the impact of the collocation on any districts, sites, buildings, structures, or objects signifi- cant in American history, architecture, archaeology, engineering, or culture, that are listed or eligible for listing in the Na- tional Register of Historic Places. Specific information about the project, including the historic preservation reviews that AT&T has conducted pursuant to the rules of the Federal Communications Com- mission (47 C.F.R. Sections 1.1307(4)) and the Advisory Council on Historic Preservation (36 C.F.R. Part 800) will be made available to interested persons who request the information from the contact below. All questions, comments, and correspondence should be directed to the following by September 28, 2013: Holly Moore, Diablo Green Consulting Inc., 231 Market Place #186, San Ramon, CA 94583 (holly.moore@diablogreen.com). Written or verbal substantive comments received at the above address within the review period will be addressed.
PUBLIC NOTICE: Notice of the Initiation of the Section 106 Process, Public Participation. AT&T Mobility LLC plans to replace exist- ing wireless telecommunications anten- nas on an existing building located at 4 Maritime Plaza, San Francisco, California. The antennas will be installed at a height of 52 feet above ground level behind a screen. AT&T seeks comments from all interested persons on the impact of the collocation on any districts, sites, build- ings, structures, or objects significant in American history, architecture, archaeol- ogy, engineering, or culture, that are listed or eligible for listing in the National Register of Historic Places. Specific infor- mation about the project, including the historic preservation reviews that AT&T has conducted pursuant to the rules of the Federal Communications Commission (47 C.F.R. Sections 1.1307(4)) and the Advisory Council on Historic Preservation (36 C.F.R. Part 800) will be made avail- able to interested persons who request the information from the contact below. All questions, comments, and correspon- dence should be directed to the following by September 28, 2013: Holly Moore, Diablo Green Consulting Inc., 231 Market Place #186, San Ramon, CA 94583 (holly.moore@diablogreen.com). Written or verbal substantive comments received at the above address within the review period will be addressed.
PUBLIC NOTICE: Notice of the Initiation of the Section 106 Process, Public Participation. AT&T Mobility LLC plans to replace existing wireless telecommunications antennas on an existing building located at 22 Battery Street in San Francisco, California (CNU0163). The antennas will be installed on the roof. AT&T seeks comments from all interested persons on the impact of the collocation on any districts, sites, build- ings, structures, or objects significant in American history, architecture, archaeology, engineering, or culture, that are listed or eligible for listing in the National Register of Historic Places. Specific information about the project, including the historic preservation reviews that AT&T has con- ducted pursuant to the rules of the Federal Communications Commission (47 C.F.R. Sections 1.1307(4)) and the Advisory Council on Historic Preservation (36 C.F.R. Part 800) will be made avail- able to interested persons who request the information from the contact below. All questions, comments, and correspon- dence should be directed to the following by September 28, 2013: Holly Moore, Diablo Green Consulting Inc., 231 Market Place #186, San Ramon, CA 94583 (holly.moore@diablogreen.com). Written or verbal substantive comments received at the above address within the review period will be addressed.

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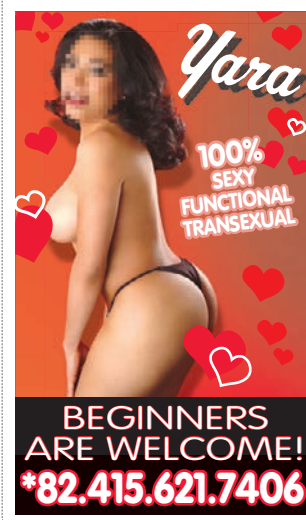
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